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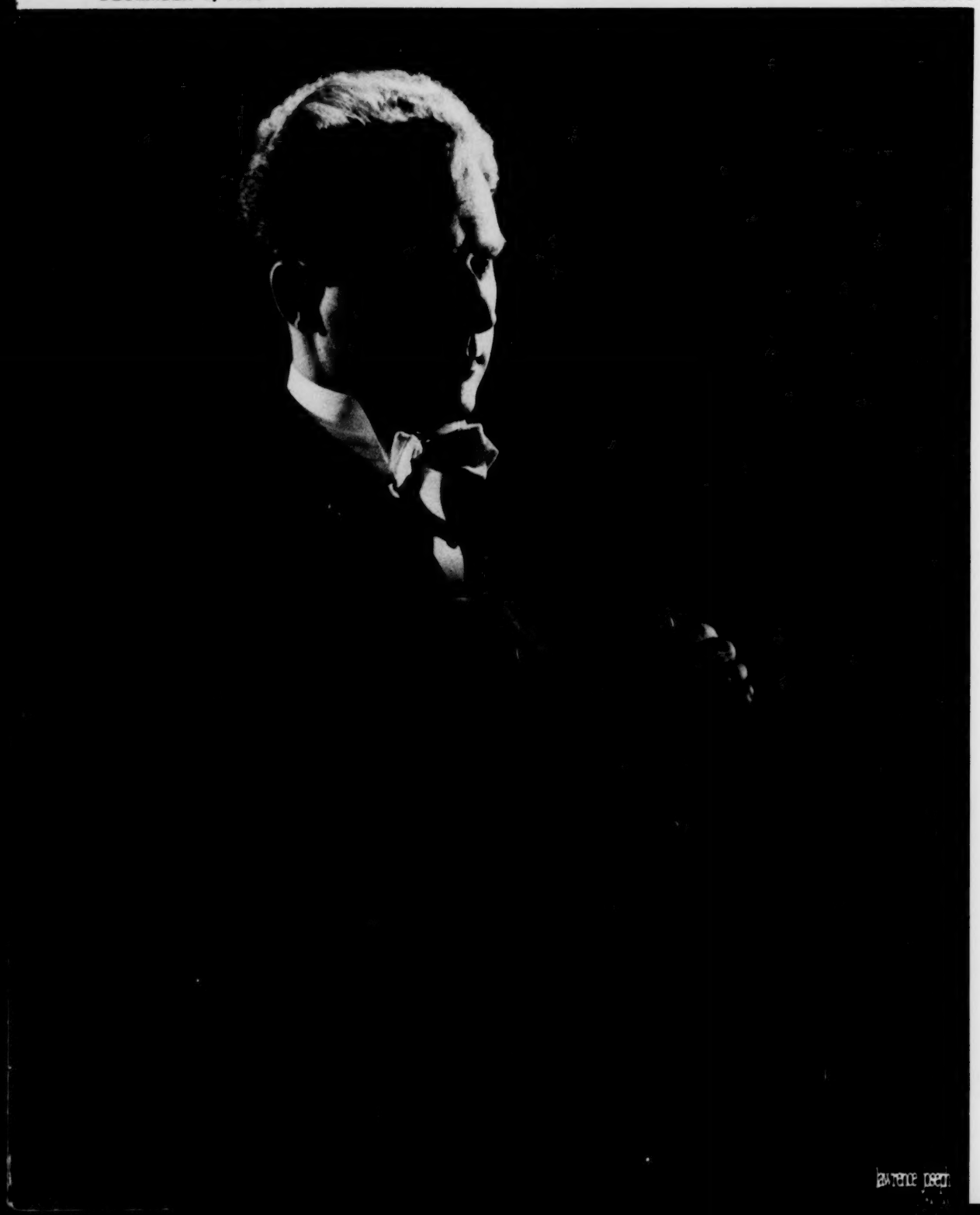
DECEMBER 1, 1953 25 CENTS



WALTER HENDL

Lawrence Dietz

ACROSS THE RIO GRANDE . . . The Guard Republican Band of Paris, appearing on the concert course of the Community Concert Association of Juarez, Chihuahua, Mexico, had an audience of 3,500 of members from both sides of the international border. A reception was held at the Juarez Casino after the program. L. to r., Sr. Jesus Vallina, president of the Juarez association; Sra. Angelina r. de Fernandez, executive vice-president; Captain Francois-Julian Brun, conductor of the band; Mrs. Hallett Johnson, Community Concert representative in Mexico; Lic Antonio Escbargaray, vice-president Juarez association; Boyd Ryan, treasurer; Lic. Jose Amador y Trias, board member.

MEMORIAL PORTRAIT . . . Frank E. Taplin, president of the board of trustees, accepts the portrait of Beryl Rubinstein for the Cleveland Institute of Music, presented by the artist, Eileen B. Ingalls (right). Recently announced is a limited edition of a Beryl Rubinstein Memorial Record as a tribute to the late pianist, composer and educator, who was director of the Institute for 20 years. On one side is the Bartok Sonata for Two Pianos and Percussion, played by Beryl Rubinstein and Arthur Loesser, head of the piano department, and Cloyd Duff and Emil Scholle, percussionists of the Cleveland Orchestra. On the other is the Sonata for Flute and Piano by Beryl Rubinstein, played by Maurice Sharp, flutist of the Cleveland Orchestra, and Marianne Matousek Mastics, pianist, both of the faculty. The record may be obtained only through the Cleveland Institute of Music, and all proceeds go to the Beryl Rubinstein Memorial Fund.

AT THE METROPOLITAN . . . New protagonists in Marriage of Figaro . . . L. to r., Lisa Della Casa as the Countess, Irmgard Seefried as Susanna, both making their debuts with the Metropolitan; and Erich Kunz as Figaro.

DECEMBER MEDLEY

DISTAFF SIDE of the National Operatic Sextet, Margaret Baxter and Alice Rager, with the musical director of the group, Edward Berzin, and members of the Mansfield, Ohio, Civic Music Association. L. to r., Dr. George J. Searle, Mr. Berzin, Miss Baxter, Miss Rager, C. H. Platt, president of the association, and Dean A. Eckert.

CONCERT PRELUDE . . . Rudolf Firkusny, pianist, l., and David Van Vactor, music director of the Knoxville Symphony Orchestra, which opened its 19th season on Nov. 3 with Mr. Firkusny as soloist in the Mozart D minor Concerto.

JOSETTE and YVETTE ROMAN, piano duo, will premiere this season Berceuse et Tarantelle by Roman Maciejewski, Suggestion and Fugue by Eugene Hemmer of Cincinnati, and their own Fantaisie pour Deux Pianos on Offenbach's la Galeté Parisienne. The two are on a tour of California, Oregon, Arizona, Oklahoma and Tennessee. Last summer they played twice on NBC television and once on KTLA, Paramount's channel.

EMANUEL VARDI, violist, has been added to the faculty of the New York College of Music. He is known for his appearances as soloist in the U. S., and in 1950 and 1951 toured Europe, giving concerts in England, Holland and Italy and making recordings of the Bartok Rapsodies. Mr. Vardi has since appeared with the CBC Symphony and in David Broekman's series, Music in the Making, at Cooper Union, also recording three concertos for viola and orchestra by Handel.

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Boston Symphony Has Fricsay as Guest

By Jules Wolffers

BOSTON. — After an early-season tour had taken the Boston Symphony for visits to Northampton, Springfield, Ann Arbor, Detroit, Rochester, Ithaca and Troy, Charles Munch and the orchestra returned to Symphony Hall for the third pair of Friday-Saturday subscription concerts.

Kabalevsky's expertly-written and tuneful Cello Concerto made an ingratiating Boston bow with Samuel Mayes, the orchestra's principal cellist, as an efficient soloist. The work makes no inordinate demands from the listener but succeeds very well in its obvious desire to please everybody and offend no one. Audience reaction to the novelty was markedly cordial and the soloist deservedly drew much applause.

Munch evoked some beautiful colors from the players in Debussy's evocative Iberia. A splendid performance of the Beethoven Eroica closed the program.

The opening of the fourth program was devoted to the memory of Elizabeth Sprague Coolidge just one week after her passing in nearby Cambridge. Mr. Munch paid his tribute in a few short but well-expressed and eloquent words. Then the audience rose while the orchestra played the final chorale from the Bach St. Matthew Passion.

Scandinavian Music Performed

This concert also had a great personal significance for the conductor himself. One has never heard a more thrilling exposition of the Sibelius Finlandia than Mr. Munch provided—in fact one can almost say that one never really heard the work before. This inspired level was maintained for the first Boston hearing of the Nielsen Symphony No. 5, a work of remarkable resource and design but certainly the least accessible and most subjective of all the Danish composer's orchestral output. But the conductor completely succeeded in making the whole work plain to the hearers. The result was a resounding success both for the music and the manner of its performance.

The symphony is an intensely personal document and there are passages which come dangerously close to fixed obsessions and monomania. The problems of performance and interpretation must be many and perplexing, but Munch found the right answers and his players responded magnificently Now that we have broken the ice for Nielsen, may we have more, Mr. Munch?

After intermission came the Helsinki University Chorus, with Martti Turunen conducting the balance of the program in choral-orchestral works by Klami, Madetoja, and Sibelius. The texts for all three works were drawn from Finnish epics, with the tone color and effects largely similar. Sulo Saarits provided well-sung baritone solos and the chorus sang with the half-melancholy, half-heroic esprit demanded by the music. One regrets to say that all this music including that of Sibelius sounded like minor Sibelius.

Fricsay in U. S. Baton Bow

For the concerts of Nov. 13-14, Ferenc Fricsay made his American debut as guest conductor with the Boston Symphony Orchestra. With a list comprising the Haydn "Clock" Symphony, the Bartok Dance Suite for Orchestra and the Tchaikovsky "Pathètique" Symphony, the Hungarian conductor showed an undeniable gift for handling orchestral forces with high efficiency and great competence.

Notable qualities of force and emphasis and a thorough knowledgability commanded respect and attention both from players and hearers. At the same time there was some lack of flexibility and a rather hard, unyielding quality to the interpretations that proved somewhat disturbing at times. But one would have to hear Mr. Fricsay through some more repertory before one would venture a completely-formed opinion of his merits. Several of his recordings with the Berlin RIAS orchestra have been very well received on these shores.

Louisville Premieres Rogers Work

LOUISVILLE, KY.—If the attendance at the Louisville Orchestra's first concert and the quality of its performance are portents, local musiclovers may look forward to another successful season. The contralto Blanche Thebom was the soloist, and Bernard Rogers' Dance Scenes, the new work commissioned by the orchestra. Sidney Harth, the new concertmaster, was at his desk for the first time when conductor Robert Whitney raised the baton for the opening number, Bach's chorale prelude, I Call Upon Thee, Lord, played to the memory of the late Edwin Ideler, the orchestra's former concertmaster.

Accompanied by the orchestra and the Men's Choir of Southern Baptist Theological Seminary, Miss Thebom gave a beautiful and moving performance of Brahms' Alto Rhapsody. In Rogers' Dance Scenes, the three short movements are impressionistic tone poems: The Rising Moon, atmospheric, Fireflies, scherzo-like, and Samurai, martial, with a few exotic dashes, make pleasant listening, and appeal directly to the listener. The audience recalled the composer several times.

After the intermission Miss Thebom again fascinated with the brilliantly sung aria, O Don Fatale from Verdi's Don Carlo. Sibelius' Second Symphony, interpreted by Mr. Whitney in grand style, brought the evening to a climactic end.

DR. HANS F. KUPPENHEIM.

Adler San Francisco Opera's New Director

SAN FRANCISCO. — The San Francisco Opera Association has named Kurt Herbert Adler as new artistic director, according to an announcement by Robert W. Miller, president. Mr. Adler and Howard Skinner, manager of the Association, will leave for the east shortly to arrange for engaging artists for the 1954 opera season. William G. Merchant, San Francisco architect, has been elected to the board of directors of the organization.

Singing Boys of Mexico To Make Tour of U. S.

The Singing Boys of Mexico, founded and conducted by Romano Picutti, will give concerts in 16 states of the U. S. during January and February, including a Town Hall recital on Feb. 6. The boys come from Las Rosas, said to be the oldest conservatory of music in the hemisphere.

ON THE COVER

Walter Hendl, musical director and conductor of the Dallas Symphony Orchestra since 1949, did not seriously contemplate a musical career until he began piano study with Clarence Adler in 1933. At 18 he won the New Jersey State Music Contest sponsored by the Griffith Foundation, and the following year was awarded a scholarship at the Curtis Institute of Music for piano study with David Saperton, later a conducting scholarship with Fritz Reiner. Mr. Hendl joined the faculty of Sarah Lawrence College for two years and won two scholarships under Serge Koussevitzky at Tanglewood in 1941 and 1942, where he appeared as pianist and conductor. After service in the Army Air Force from 1942 to 1945, he wrote incidental music for the Broadway play, Dark of the Moon. Fritz Reiner invited him to be a guest conductor with the CBS Symphony Orchestra and later to be a guest conductor and pianist with the Pittsburgh Symphony.

Mr. Hendl in 1945 conducted as guest at the Boston "Pops" and was piano soloist under Leon Barzin on WQXR. A few weeks later he was appointed assistant conductor of the New York Philharmonic-Symphony and, when Artur Rodzinski was taken ill, he took over a concert on short notice. Later he played as soloist in the Gershwin Piano Concerto with this orchestra. His post with the Dallas Symphony has included a re-engagement for three years after his first contract for two. He led this orchestra on a 50th Anniversary Tour in 1950-1. In 1950 he visited South America as a cultural envoy for Braniff International Airways, and directed concerts in Rio de Janeiro and Buenos Aires. The next year and in 1952 he visited Europe to conduct for the American Recording Society in its survey of 200 years of American music. He has also appeared at the Toronto Proms, at Chicago's Grant Park, in the Milwaukee "Music under the Stars" series, and with the NBC Symphony. In 1952-3 he received the Alice M. Ditson Award from Columbia University for "distinguished service to American music."

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THE MUSICAL FORUM

Producing Opera in Concert Form

By Dimitri Mitropoulos,
Musical Director, New York Philharmonic-Symphony Society

WHEN first deciding to perform opera in concert form, I searched my heart for the reasons why I was so keen to make dramatic masterpieces accessible to concert audiences. The answer came simply, and I want to confess with utter frankness that the first reason was my own deep interest in opera, my innate love for dramatic music and that I like nothing better than to be associated with a musico-dramatic production. This could easily seem as if I made a personal feeling of frustration the reason for this decision. But this is not so. There are much deeper and more important deliberations which prompted me to perform works in concert form which were written for the stage.

One of the main reasons is that I have abundant faith in the artistic collaboration of the audience, which, if led in the right direction, becomes a creative partner in the revival of a dramatic work. It replaces with its own imagination all the exterior assets of the stage production and by concentrating on the musical element of the work perceives its dramatic components in an even more likely way than it would be in the theatre, with all the distractions offered by stagecraft and makeup. A concert performance of an opera is like the dramatic reading of a stage play, the reduction of its dramatic content to its essentials. The focal point of this kind of performance is the conductor, who in his endeavor has to give the essence of the drama.

IT is my opinion that, even where the stage has great importance with its visual opportunities, the conductor can fill the gap created by its elimination. In his dealings with the singers on the concert stage he, the conductor, has to provide the drama. That he can do it was proven by successful concert performances of such operas as Tosca or Madame Butterfly, generally believed to be works which need the veristic reproduction of the opera house, with blood and thunder as their background. Done in concert form, these operas expose their innermost structural design, which is their music, the singing and the score.

The same holds true even of contemporary works. I remember vividly the late Artur Schnabel coming to the greenroom after a performance I conducted of Alban Berg's Wozzeck, exclaiming, *"Aber das ist ja Puccini!"* ("But that's Puccini, after all.")

With the conductor as the central dramatic and motoric power, and the singers as his instruments, a lot of the musical content of a work (which in the theatre is overpowered by staging and grease paint) can be brought to life to the advantage of the work. The suggestion of the drama—and this is what has to happen in the concert performance—can be more powerful than the theatrical reality.

The concert performances are no mere substitute for the theatre. Operas are conceived as musical dramas. Wagner's *Gesamtkunstwerk*, or complete art work, is its most telling witness. As such, opera has become an established art-form. After it has been made known to the audiences and been firmly rooted in the audience's consciousness as a theatrical work, the "musico-dramatic concert," as I should like to call the operatic concert performances, does not represent *Ersatz*. A new category of musical experience is added to the usual roster of performances.

TO alleviate this rather new—and often, I am sure, surprising—experience, I have tried to devise a new approach in presentation of the operas I have performed at the Philharmonic Concerts at Carnegie Hall and elsewhere. I have essayed not to have the singers stand in front of the orchestra as static figures who sing their parts, and besides that have nothing to do with the drama. I have let them enter the stage at the moment when the action calls for it and disappear when they have done their share. I have even suggested by the change of placements on stage, by employing various levels or elevations from which they sing, certain changes in situations. This method, which I attempted first with the soloists, I extended also with good results even to the chorus; it too enters and exits as the stage action demands. I have tried to replace the color of the stage scenery with a "color" of movement on stage.

I feel very strongly about this opera in concert form. Since in our country at the present time opera is more or less centered in a few cities, and since these operatic institutions (due to the stringent demands of the box-office) have to choose carefully which works they include in their repertoire, and furthermore since contemporary opera usually does not mean good box-office receipts, I think that by introducing these works in concert performances I am fulfilling my duty as an educator of the audience.

I DO feel this responsibility very vividly. I don't want to be an entertainer who gives his listeners only pleasurable hours, though I know that this also is part of my duties. But, by the same token, the position which has been entrusted to me also entails an educational task. I feel strongly responsible for guiding the public's taste. By introducing contemporary works, I want to familiarize it with the expression of our day in music. The concert performances of operas widen the scope of this task.

In doing them, one educates the audience to use its imagination and makes it a collaborator in the creative effort. And an audience accustomed to be creative immediately becomes an important part in the growth of contemporary music. Since we all are children of our time, we should see to it that we take part in building the world we dream about. We in the arts are the active dreamers, but I feel that the audience also can be put into the position of a creative partner in this daring enterprise.

Finding New Audiences for Orchestras

By André Kostelanetz

THE philosophy behind the inauguration of three special non-subscription Saturday Night concerts of the New York Philharmonic Symphony is, as Olin Downes explained it in one of his Sunday articles, "to find new audiences for the Philharmonic."

As Mr. Downes continues in his article, "There are millions of people, as it might be put, who love good music but as yet haven't found that out! They have still to learn—and so many people are learning today through phonograph records and the radio—that great music does not bite. . . ."

It is these people who can be a great, potential new audience for symphony concerts, if we keep in mind that few things in life happen automatically.

Therefore, in pursuing our aim, we must be as judicious as possible in building the programs. They should in some way create advance excitement with three different kinds of audiences—the regular concert-goers, those who only have attended an occasional concert, and last, but certainly not least, the vast potential audience that has never been inside Carnegie Hall. We have felt from the beginning that these programs should thus, basically, be built on works with which all three kinds of audiences are already in some degree familiar.

The question of course arises, why are there compositions that are more familiar and better liked by the great public than other works by the same composer, which are equally important from the musical standpoint? The answers to this question are manifold.

AS an example let us take someone who has seen the movie in which Gershwin's An American in Paris was featured as a full-length ballet. The music appealed to him and he bought an LP record of it. And since he was not averse to finding out what was on the other side of the record, he heard, maybe for the first time, the music of Prokofieff's "Classical" Symphony. And, as Mr. Downes put it so perfectly, he discovered that this music did not bite either—that as a matter of fact it was immensely appealing to him. In our supposition we might even go so far, that the second side finally became his favorite.

As another example let us choose the person who turns on the radio to listen to a favorite musical personality who happens to be the soloist of a Symphony concert that is broadcast. It is highly doubtful that he will only listen to the portion of the program in which the soloist performs. More likely than not he will listen to the orchestral renditions too. Data have shown that many people thus discovered that they liked to hear works like Debussy's Afternoon of a Faun, the overture to The Marriage of Figaro and even the much more complicated rhythms and harmonies of Stravinsky's Firebird Suite.

A third example might be the person who has discovered symphonic music through opera and ballet, because fundamentally he was interested in the visual and dramatic expression of these two art-forms.

IN trying to define the orchestral compositions that have found an immediate response with the great public, we might say that the majority of them are works of a descriptive nature. A person listening to Ravel's Mother Goose Suite, to Dukas' The Sorcerer's Apprentice or to Tchaikovsky's Romeo and Juliet over-

ture-fantasy can more easily react to the music because he understands the basic story which is being expressed in musical terms.

Of course we should not count on every composition that is being played at these non-subscription concerts being familiar to every person in the audience. As a matter of fact I feel that it is all to the good if there will be a chance for discovery. Actually, only thus will we fullfill our mission to win new friends for the great, extensive symphony repertoire, new friends for the regular subscription concerts.

It is for this reason that I have programmed one of Prokofieff's last scores, The Wedding Suite from the ballet The Stone Flower, which to date has not had a performance in the United States, and have made an orchestral suite of Tchaikovsky's beautiful opera Queen of Spades, which is so seldom heard in opera houses. We are thus trying not only to win the interest of the veteran concertgoer, but are also aiming to prove the point to the unseasoned public that music does not necessarily have to be familiar to be exciting and appealing.

If we can succeed in this, we have achieved a most important factor. We might not necessarily have won each person for these particular works, but we might have awakened a taste for exploring in unknown territory. The person who did not like Prokofieff's The Stone Flower one hundred per cent, but found certain points of interest in this modern score, might be inclined now to experiment with other works unfamiliar to him, be it a symphony by Brahms, a Brandenburg Concerto by Bach, or a modern score by Hindemith.

AT THE 1953 CONDUCTORS SYMPOSIUM, visiting batonists of community orchestras in many cities are seen with (foreground) Harl McDonald, manager, l., and Eugene Ormandy, conductor, of the Philadelphia Orchestra, and Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League.

A Workshop for Conductors

By Eugene Ormandy

SINCE I became a major orchestra conductor it has been my desire to do something for young American conductors. I have been fortunate in discovering quite a few American vocal and instrumental artists during the past 22 years, many of whom have gained world-wide recognition in the concert field, but not until recently have I been able systematically to seek out and help our young American conductors of unusual talent, who have a vitally important mission in building up symphony orchestras in American communities.

In 1952 Mrs. Helen M. Thompson, Executive Secretary of the American Symphony Orchestra League, approached Harl McDonald, Manager of the Philadelphia Orchestra, with the idea of the Young Conductor's Symposium. When he in turn presented the plan to me, I realized that this was the opportunity I had been looking for. I enthusiastically agreed to establish the symposium by inviting a group of young conductors each year to conduct the Philadelphia Orchestra in rehearsal during the opening week of the season. It was my hope that through personal contact with the members of the Philadelphia Orchestra, and any advice and encouragement I could give them while observing their conducting style and technique, they might gain confidence in their ability.

The 1952 symposium was a great success. The letters from the young conductors after their return home were glowing in the praise of the warmth and friendliness shown them by the entire personnel of the Philadelphia Orchestra, and they were grateful for the constructive criticism which they received from all sides. After the 1953 symposium I began to recive letters from the presidents of the community orchestras, as well as the young conductors, thanking me and our orchestra for the marked improvement shown in their local organizations immediately after their conductor's return. To quote the president of one community group: "Improvements in the musicianship of the orchestra were quite apparent in the very first rehearsal following our conductor's return from Philadelphia. He worked the musicians hard, but with poise, and the results were quickly forthcoming. To a man the musicians commented on the rehearsal as the best they had experienced."

The method we employed in the first years was to give up some of our own rehearsals to the young conductors, have them sit on the stage and listen to our rehearsals with their scores and pencils, then have them go into the auditorium and listen from various locations to the same works in order to get the best possible sense of balance. Then we asked them to conduct one or two works of their own choice. The usual comment was that the sound of a great symphony orchestra is so overwhelming that they did not know what to say to the musicians for a few minutes.

I gave definite instructions to my colleagues in the Philadelphia Orchestra to play exactly the way a work was being conducted. At the same time I told each conductor to treat the Philadelphia Orchestra as if it were his for the time allotted to him, and really "rehearse" it rather than just conduct it. That way in a relatively short time I was able to judge each conductor's ability. I made notes as I was watching each one, and after they conducted I had a private session with each of them, giving them my opinions and observations. Each of the other conductors was sitting nearby, watching his colleagues as they conducted our orchestra. They freely expressed their own observations to me and discussed their impressions.

One of the many things I told them was to come to me with any problem, interpretative or technical, which confronted them in their own orchestras. For instance, this year I noticed that many of the conductors who chose to conduct the Beethoven Egmont Overture had considerable technical difficulties, both in the Introduction and in the *Allegro* section. At the last rehearsal they asked me if we would play it through for them, as they felt it would help them in their own approach.

Assuming that each conductor had complete knowledge of his art, we concentrated on their conducting a symphony orchestra, so we could observe how they approach technical and interpretative problems. Next year we hope further to improve on this method by giving each conductor two opportunities to conduct our orchestra. First they will conduct as they did this season. I shall write down impressions and discuss my comments with them. After one or two days, during which they will have an opportunity to digest our conversation, they will conduct again, and then we will see what changes or improvements have taken place.

IN summary, I am convinced that these symposiums will accelerate the growth of symphony orchestras in smaller communities throughout the country, thereby bringing great music to localities which heretofore have been dependent exclusively on radios and records for symphonic music. Truthfully, I did not expect to discover too many conductors of outstanding talent at the start, but I am happy to report that I have already found a number of exceptionally gifted American conductors whom I consider ready for major orchestra positions. I picked four this year, and I hope that the annual average will be at least as good in future symposium meetings.

Our country has achieved leadership in many fields, but in music it has always taken an invisible bow towards European musical culture. It is true that great music originates in Europe, and that many of the world's greatest creative and interpretative artists are European. But our country, with its comparative youth, has been forging forward at such speed, musically speaking, that we now not only have some of the world's greatest orchestras, but I firmly believe that within the next decade or so we shall be able to produce some of the truly great native-born creators and interpreters of music.

"Met" Restages Faust In 19th Century Garb

By Mary Craig

THE Metropolitan Opera turned to a new staging of Faust—which had opened the house on Oct. 22, 1883—to inaugurate its new season on the evening of Nov. 16. This was the 69th such reopening for the venerable theatre, which this summer had undergone some revamping, the installation of new seats in the parterre and elimination of the former orchestra circle.

Once again after 70 years the "Met" used the Gounod opera to furnish a striking spectacle—no less stirring than that of the first-night audience. In this modern age the motor car and the utilitarian taxi replaced the brougham, though there was plenty of white mink and ermine, a superbundance of tiaras and other jewels.

On stage the action was transferred from the medieval 15th Century setting to one of the middle 19th, but one found the metamorphoses unimportant save where real anachronisms contraverted salient points of the text. The new *décors* by Rolf Gérard were a shock in a few cases—notably the gloomy garden scene, where the lovers did not play their final love episode before a cottage window but disappeared into an arbor. At the close of the Calf of Gold scene, where Valentin lifts his sword with the cross-hilt and the demon cowers, the gilt, round-headed *epée* used in the current version robbed the climax of meaning. The troops marching around with swords crossed did not produce the same powerful effect as the menacing hilts formerly raised. One might also take exception to the fact that the Devil was inside the church in Act III and, moreover, keeping on his top hat. And the final curtain, with Mephistopheles writhing on one side of the gate to Paradise, Faust staring on the other, and a comfortable-appearing Marguerite walking into the sunrise toward a gold *papier-maché* dove was pure Hollywood.

Details of New Staging

The new staging by Peter Brook showed a technical facility in handling large groups; otherwise there was nothing outstandingly new in the direction, which doubtless was influenced or motivated by the Rolf Gérard *décor* and stage sets. These were uniquely French in feeling and designed with an artist's instinct for line, lighting and oblique vistas on several levels. Faust's study in Act I changed the 15th century den of the alchemist into the extensive library of an aged philosopher who suddenly loses his philosophical outlook and, surrounded by towering book-shelves, begins to tear his musty volumes and to summon Satan. The latter appears, not from the fire but out of the boarded floor, *sans plume au chapeau* but with silk hat, elegant sword-cane and a cape lined in cerise (not the true scarlet of the Fiend).

FAUST IN NEW DECOR . . . The Kermesse, Act I, Scene 2, from the Metropolitan's staging of the Gounod opera in 19th century garb. Nicola Rossi-Lemeni as Mephistopheles, at center, is singing his "Calf of Gold" air.

Scene II was colorful, with the Fair Ground booths, the tented circus, clown, ringmaster, dancers, drinkers and general public. (Mr. Gérard did some of this in Act II of Boheme.) It was gay and cluttered, and there was a lot of arm waving to work up an exciting finish. The principals found some difficulty in getting through to center stage and, in fact, after a bit of a muddle in the dress rehearsal, everyone except the cast was cleared off for Marguerite's entrance in the performance, causing another inaccuracy when the returning waltzers, who were not for a time in view, sang, "Did you see, Marguerite would not talk with the handsome gentleman?"

Some Reservations

These may seem minor cavillings, but unnecessary changes which do not improve affect the integrity of a production. One regrets the demolition of the great tree, in former settings, whose platform held the quaint orchestra while the villagers made merry. Mr. Gérard has given the Metropolitan stage handsome, picturesque, appropriately gloom-filled sets. One acknowledges his inspirational genius. This is not an example of his best work.

The famed Garden in Act II was almost gruesome. Even the demonic spell could not permeate the frigid air with the desired sensuous warmth and fragrance. There seemed an autumn blight on the rose arbor, the lilied pool, the large background tree (either a weeping willow or a barren growth festooned with Spanish moss). Only the music soared.

The Church Scene of Act III took place in a corridor with Marguerite, incorrectly garbed in black, at a central faldstool with Mephistopheles pacing circles around her Both lighting and direction were uninteresting. In contrast, the Nurembergish street scene was effective, with steep ramps and clustered houses, as the soldiers in brilliant uniforms sang reasonantly.

Saturnalia in a Graveyard

Writhing spooks, leprous specters and a shrouded oratorio chorus moaning sidestage on a bleak heath with a high-riding white moon against gathering storm clouds—this was the re-introduced Walpurgis scene, a Brocken revel. The ballet held the stage with restless, wild choreography. It was ingenious, difficult, moving like a rapid stream. But one cannot wonder that at the climax Faust

William **STEVENS,** *Pianist*

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suddenly shrieked for Marguerite and human surroundings, even for her weirdly faded garden.

The prison scene, save for the previously mentioned cinema finale, was conventional. . . . Almost too much so. The Victorians and proper Continentals would have loved it—with the "eternal light" finish — Faust, not too harassed, Marguerite with uplifted gaze and not a hair out of place in her "Mimi" topknot, a charming, genteel devil.

Monteux the Master

Pierre Monteux restored all the beauties of the sonorous score. With his gift of discernment he brought out the delicacies of melodic pattern, sounded the nobly soaring, rich, massed harmonies, accented the tenderness without oversentiment and minimized the boring trivialities of the work. His was the guiding hand, buoying up the vocal line and bringing splendid tone from a responsive orchestral ensemble. The pace he set was often slower than we are accustomed to hearing but he infused the brighter pages with sprightly gaiety. He read the score as though it were a splendid symphonic poem for instrument and voice, established a continuity so compelling that even the between-act breaks could not interrupt the atmospheric mood.

This production might well have been titled "Mephistopheles," so dominating was the personality of the young basso Nicola Rossi-Lemeni. This reporter holds an opinion quite at odds with some others as to histrionic action. Rossi-Lemeni stood out in many scenes, partly because of the plot, mostly for the reason that his was a live characterization, where others of the cast were content to stand still and sing beautifully. This artist has apparently natural gifts of coordination and geste timing. He also possesses imagination and is always an exciting stage figure. There was evidently some action direction which bothered him and hampered his basic flair for proportion but his portrayal held thrilling accent and climactic values. The singer disclosed a huge, unwieldly voice which he has learned to tame and temper for a spun phrase or a whisper. He employed, on this occasion, a great deal of half-spoken, half-sung tone and occasionally permitted his sardonic sense of the character to rob his voice of the great beauty which it undoubtedly has.

In the title role, Jussi Bjoerling was costumed as a respectable *pater familias* rather than a dashing young (or rejuvenated) hero. He sang divinely, sending his beautiful tones resonantly to the heights of the "Salut, demeure chaste et pure" and winning an ovation for his high C's and B's. The Marguerite of Victoria de los Angeles had winning moments. The soprano's pellucid voice, her grace and charm of manner were assets. However, lovely as is the upper medium of her range, hers is not a Marguerite voice. One cannot at the moment think of any soprano on the roster possessing the combined brilliance for scale and top notes, plus the warm depth required for the vocal delivery. Miss de los Angeles met the current ideas of the heroine admirably, but more in concert style than as the dramatically-hounded victim of a demon's devices.

Robert Merrill, the Valentin, warmed into voice and action as the story progressed. The revised final cadence of the Cavatina was disappointing but his voice showed increase in weight and golden clarity. The artist has also grown appreciably in interpretation. His singing and action as the fatally wounded brother in Act III were poignant and splendidly sustained the emotional appeal.

The Siebel of Mildred Miller was prettily-voiced, and Thelma Votipka's Martha was properly vivacious. One regrets the listing of high-timbre voices for these parts as the other-day mezzos afforded better contrast to the heroine's soprano. Lawrence Davidson was an excellent Wagner.

Nozze di Figaro Revived

After an interval of one season, Mozart's Le Nozze di Figaro was added to the repertoire again on Nov. 20. The performance, not listed as a new production, but completely refurbished with newly combined settings from the storehouse (which were remodeled by Horace Armistead) received a different interpretation in stage direction by Herbert Graf. The conductor was Fritz Stiedry. Scenically, the evening suffered the fate of all compromises in art. It didn't quite come off. The basic setting was a staircase-like hall adorned by three chandeliers. These also shed their light upon the last act garden scene, in which the three other settings were built in as indicated by small screens. This arrangement left opportunity for the spectator and actors to see everything that happened on stage (but supposedly was not to be seen and should come as a surprise). Also, the necessary intimacy was missing from the first two acts, while the last act garden looked like potted plants put into a hotel lobby. It is reported that Dr. Graf very reluctantly took over this assignment, which must have hurt his feeling for style and scenic practicality.

As to the music, the orchestra floor was raised, which changed the balance of the vocal sound and orchestral accompaniment. Fritz Stiedry interpreted the score with clarity, preferring fast tempi as a rule, but holding stage and orchestra in firm grip. It was the musical end of the evening which could be enjoyed.

In Irmgard Seefried the Metropolitan has a new Susanna of remarkable vocal and histrionic gifts. The latter Miss Seefried uses a bit too freely, but if it is her conception to show the musically most distinguished chambermaid of the entire musico-dramatic literature as a fresh rascal, she succeeded admirably. Her effervescent good humor was contagious Vocally she was superb. Her Deh' vieni, non tardar in the last act, preceded by the recitative, Giunse alfin il momento, which she projected with moving simplicity, stopped the show for minutes, before Dr. Stiedry could proceed to the finale.

The other newcomer on the distaff side was Lisa Della Casa. A beautiful woman of great dignity and endowed with a warm and expressive voice, she gave her part of the Countess (after beginning rather tentatively with Porgi amor) a most telling interpretation which climaxed with her rendition of Dove sono.

Heard for the first time as Figaro was Erich Kunz. His feeling for style and his fine musicianship made up for what the voice as such may lack in quality. He rightly was greatly applauded.

Frank Guarrera as the Count was miscast. His voice does not have the dramatic impact necessary for this part, nor have his histrionics the required sovereignty or *grandezza*. Mildred Miller as Cherubino was competent. Herta Glaz as Marcellina, Salvatore Baccaloni as Don Bartolo and Alessio de Paolis as Don Basilio repeated their well-known characterizations with the usual effectiveness. The fine voice of Genevieve Warner as Barbarina lent distinction to her last act Cavatina, and Maria Leone and Sandra Warfield had their successful debut as the two peasant girls Don Curzio was sung by Gabor Carelli, who added many funny details to his characterization; Antonio by Lawrence Davidson, who was costumed more like the ringmaster in the last act of Smetana's Bartered Bride than the guardian of the garden on a Count's estate. HENRY W. LEVINGER.

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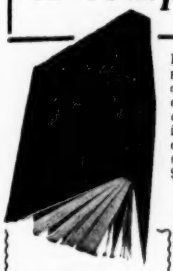

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ALABAMA

Birmingham: Birmingham Symphony (71). Conductor, Arthur Bennett Lipkin. Soloists, Stevens, Skolovsky, Henriot, Isaac Stern, London, Goodman. 8 Subscription and 10 Youth concerts. Municipal Aud. (4500). Mgr., Betty Danneman, 2225 First Ave., North.

Tuscaloosa: University of Alabama Symphony (60). Conductor, Ottokar Cadek. Asst. conductor, Walter Moeck. Soloists, faculty and students. 4 concerts. Morgan Aud. (1000). Mgr., Alton O'Steen, Box 2876, University.

ARIZONA

Phoenix: Phoenix Symphony (80). Conductor, Dr. Leslie Hodge. Soloists, Zorn, Hubert, Szigeti, Dorothy Eustace, Julian Olevesky. 6 concerts; 2 concerts in Prescott and 1 in Tucson. Phoenix Union High School (2000). Bus. Mgr., Gertrude Zorn, 19 E. Coronado Road.

Tucson: Tucson Symphony (85). Conductor, Frederic Balazs; guest conductor, Camil Van Hulse. Soloists, Karolyi, Buchhauser, Church, Szigeti, Balazs, Fabian, Tucson Civic Chorus. 5 subscription concerts, Children's concerts, plans for new opera group, summer chamber orch. and "pop" programs. University of Arizona (2600). Mgr., Charlotte Donahue, 2719 E. B'way.

CALIFORNIA

Bakersfield: Kern Philharmonic (80). Conductor, Ernst Gebert. 7 concerts. NBC Mendez. Josette & Yvette Roman, Rabin, Kemalyan. 5 concerts. Harvey Aud. (1785). Mgr., Melvil Sheldon, 224 Brower Bldg.

Inglewood: Inglewood Symphony (70). Conductor, Ernst Gebery. 7 concerts. NBC coast to coast b'cast. George Green Aud. (1030). Mgr., L. J. Wren, 1000 Truro Ave.

Los Angeles: Los Angeles Philharmonic (100). Conductor, Alfred Wallenstein, guest conductors, Igor Stravinsky, Goischmann, Barnett. Soloists, Heifetz, Grumiaux, Morini, De Larrocha, Aue, Frisina, Danco, Rubinstein, Badura-Skoda, Rabin, Pennario, La Marchina, Haitto, Schonbach. 90 concerts. Philharmonic Aud. (2660). Tours include 16 So. Calif. cities—35 concerts. Mgr., Alice Taylor, 427 West 5th St.

Los Angeles: California Bach Circle (23). Guest conductors, Giovanni Camajani, H. Arthur Brown and Constantin Callinicos. 4 concerts. League Playhouse (540). Mgr., Carl Post, 6331 Hollywood Blvd., Hollywood.

Los Angeles: California Women's Symphony (60). Conductor, Ruth Haroldson. Soloists, Gaudio, Sheperd. 7 concerts. Ebell Theatre (1000). Mgr., Lu Ruth Anderson, 14079 Honeysuckle Lane, Whittier.

Los Angeles: Hollywood Bowl Association (92). Music Director, John M. Barnett. Hollywood Bowl (20,000). 24 concerts. Outdoor—summer series. Mgr., Williams Severns, Hollywood Bowl Association, 2301 North Highland Ave.

Oakland: Oakland Symphony (95). Conductor, Dr. Orley See. Soloists, John Creighton Murray, Florence Stage, Palangi, De Fenzi, Krasoff, Soljanich, Person, and others. Oakland Municipal Aud. (2000). Mgr., Ralph E. Hillegas, 1780—142nd Ave., San Leandro.

Pasadena: Pasadena Civic Symphony (90). Conductor, Dr. Richard Lert. Soloists, Schuster, Steuber, Brown. 8 concerts—two with Civic Chorus of 150. Pasadena Civic Aud. (3000). Mgr., Mrs. William C. Young, 181 S. Los Robles Ave.

San Bernardino: San Bernardino Valley Symphony. Conductor, David Forester.

San Diego: San Diego Symphony (70). Conductor, Robert Shaw. Soloists, 6 concerts. Balboa Park Bowl (4229). Mgr., William E. King, House of Hospitality, Balboa Park, San Diego.

San Francisco: San Francisco Symphony (100). Guest conductors, Ferenc Fricsay, George Solti, Leopold Stokowski, Bruno Walter, Enrique Jorda, William Steinberg. Soloists, Rabin, Stern, Fleisher, Rubinstein, Novaes, Soriano. War Memorial Opera House (325). Mgr., Howard K. Skinner, War Memorial Opera House. Summer Pops season at Civic Auditorium. 1953 soloists include Franca Duval, Maxim Schapiro, Arthur Fiedler, conductor.

San Francisco: Little Symphony of San Francisco. Conductor, George Millar.

Santa Rosa: Santa Rosa Symphony (60). Conductor, George Trombley. Soloists, Karolyi, Laster, Chabay, Foster, Bunting. 7 concerts. Santa Rosa H. S. Aud. (1100). Mgr., Dr. Lloyed Wood, Supt. City Schools.

Whittier: Whittier College Community Symphony (90). Conductor, Ruth Haroldson. Soloists, Marguerita Lohmann, Dorothy Smith. 5 concerts. Whittier Union High School Aud. Mgr., Lawrence Porter, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony (72). Conductor, Dr. Fredrick Boothroyd. Soloists, Carr, Templeton, Wicks, Pease, Teltshik brothers. 5 concerts. H. S. Aud. (1447). Mgr., Lucinda Shutt, 1018 E. Willamette.

Denver: Denver Symphony (75). Conductor, Saul Caston. Soloists, Serkin, Milstein, Novaes, Isaac Stern, Eileen Farrell, Gibson, London, Johannesen, Fleisher, Odnoposoff. 20 regular concerts, 12 Youth concerts, 4 Family concerts. Tour of the region. Auditorium (3200). Mgr., Helen Black, 316 Kittredge Bldg.

Ft. Collins: Ft. Collins Civic Symphony (70). Conductor, Will Schwartz. Soloists, Ferrante and Teicher, George, Krasner. Beethoven 9th symphony soloists, De Simplaire, Anderson, Baer, Nesbit. Lincoln Junior H. S. Aud. (1000). Youth contest for 5th concert soloist. Mgr., Mrs. Gladys Eddy, 509 Remington.

Pueblo: Pueblo Civic Symphony (60). Conductor, Walter Eisenberg. 5 concerts. T. Zinn Stillman, 803 N. Main.

CONNECTICUT

Bridgeport: Connecticut Symphony (70). Conductor, Daniel Saidenberg. Guest conductors, Andre Kostelanetz, Meredith Willson, Evan Whallon, Jonel Perlea, Leroy Anderson. 10 concerts. Klein Memorial (1500), Fairfield University Field (9000). Exec. Sec. Stewart S. Baker, 991 Broad St.

New Haven: New Haven Symphony (80). Conductor, Frank Brieff. Soloists, Magaloff, Spivakovsky, Bruce and Rosalind Simonds. Myra Hess. 6 concerts. 3 Young peoples concerts, Woolsey Hall (2698); 6 summer pops concerts, Yale Bowl. Mgr., Harold Kendrick, 70 College St., Room 412.

Norwalk: Norwalk Symphony (90). Conductor, Quinto Maganini. 6 concerts. Norwalk High School. Pres., Iden Kerney, P. O. Box 174.

DISTRICT OF COLUMBIA

Washington: National Symphony (86). Conductor, Howard Mitchell; guest conductor, Leopold Stokowski. Soloists, Heifetz, Rubinstein, London, Levant, Bachauer, Vronsky and Babin, Stern, Varnay, Serkin, Filar, Olevsky, Kapell, Ballon, Lywen, and others. 100 concerts—30 tour dates; 25 children's events, Constitution Hall (3844). Mgr., John S. Edward, 2002 P St., N.W., Washington 6.

Washington: The U. S. Air Force Symphony (90). Conductor, Col. George S. Howard. Guest conductors, Eric Leizen, George Barati, Dai-Keong Lee, George Kleinsinger. Soloists, M/Sgt. Bill Jones, baritone; S/Sgt. Bill Dupree, tenor; Biel Twins, violinists; S/Sgt. Charles R. Adams, violinist. 18 concerts. The Watergate (10,000); Lisner Aud. (1500). The U. S. A. F. Band made fourth European tour (80 days). Bus. Mgr., T/Sgt. Michael R. Mudee, The U. S. Air Force Band.

Washington: United States Navy Band. Conductor, Commander Charles Brendler; 2nd Leader CWO Richard Townsend; 3rd Leader John Norris. Soloists, Ben Mitchel Morris, Frank Scimonelli, Lawrence Weihe, Richard Bain, Gordon Finlay, Lee Swinson. Base Sail Loft, Naval Gun Factory, Winter Concerts—Departmental Aud.; Summer—Watergate and Front of Capitol. 1953—Two tours, New Eng. and West Coast; 1954—One fall tour Southwest and South. Mgr., Gib Sandefer, 1096 National Press Bldg.

FLORIDA

Coral Gables: University of Miami Symphony (100). Conductor, John Bitter. 18 winter concerts, 10 summer concerts and 3 childrens' concerts. Dade County Aud. (2501); Miami Beach Aud. (3534). Bus. Mgr., Marie Volpe, Box 368—Univ. Branch, Coral Gables 46.

Jacksonville: Jacksonville Symphony (60). Conductor, James Christian Pfohl. Soloists, Conley, Bolet, Conner, Primrose. George Washington Hotel Aud. (1,000). 10 concerts. Mgr., W. Delavan Baldwin, 216 West Beaver St.

Orlando: Florida Symphony (53). Conductor, Yves Chardon. Soloists, de la Bruchollerie, Primrose. 6 concerts in series, 3 series. Pop concerts, youth concerts. Mgr., Robert Craig, Box 782, San Juan Hotel.

St. Petersburg: St. Petersburg Symphony (80). Conductor, Leon Poulopoulos. Soloists, Mary Lewis Harrison, Hugo Ferraro, Bruce Sharpe. 6 concerts. St. Petersburg Senior High School (1800). Mgr. Mrs. Harold W. Tomson, 1900 Lakeview Ave., S.

Sarasota: Florida West Coast Symphony (70). Conductor, Alexander Bloch. Soloists, Anne Mundy, Dominique de Lerma, Tommy Butler, Ercelle Lindsay. 6 concerts. Sarasota Municipal Aud. (1700); Bradenton High School (900). Address, Box 1107.

Tallahassee: State Symphony of Florida (80). Conductor, Dr. K. O. Kuersteiner. Soloist, von Dohnanyi. 7 concerts. Opperman Music Hall (672). Out-of-town season at Sarasota, Summer Festival of Arts. Mgr., J. M. Harris, Florida State University.

Tampa: Philharmonic (75). Conductor, Lyman Wiltse. Soloists, Bolet, Lloyd, Merriman. 7 concerts. Tampa Municipal Aud. (2500). Mgr. Walter C. West, 4626 Florida Ave.

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Savannah: Savannah Symphony (55). Conductor, Chauncey Kelley. Soloists, Warenskjold, Farrell, Wild, Ricci, Lloyd. 5 concerts. Municipal Aud. (2180). Mgr., Jack Brost, 240 W. Broughton St.

ILLINOIS

Chicago: Chicago Symphony (104). Conductor, Fritz Reiner; guest conductors, Bruno Walter, Igor Stravinsky, Ernest Ansermet. Soloists, Rubinstein, Serkin, Milstein, Francescatti, Peters, de la Bruchollerie, Carr, Chookasian, de Los Angeles, Fleisher, Fournier, Grumiaux, Gueden, Janis, Merriman, Novaes, Starker, Soulima Stravinsky, John Weicher. 68 concerts, Orchestra Hall (2582). Bus. Mgr., George A. Kuyper, 220 S. Michigan Ave.

Chicago: Civic Orchestra. Conductor, George Schick. 2 concerts. Orchestra Hall (2582). Bus. Mgr., George A. Kuyper, 220 S. Michigan Ave.

Chicago: Chicago Business Men's Orchestra (100). Conductor, Dr. George Dasch. Soloists, Grainger, Kaufman. 3 concerts. Orchestra Hall. Mgr., Merle T. Jennings, 1 N. La Salle St.

Chicago: North Side Symphony (100). Conductor, Milton Preves. Soloists, Felice Lewis, Philip Ruder, Darice Richman, Susan Winchester. 3 concerts. Thorne Hall (800). Orchestra Hall (2500). Mgr., Franklin S. Ruhl, 6452 N. Newland Ave.

Chicago: West Suburban Symphony (90). Conductor, Karl Schulte. Soloists, professional musicians residing in area. 4 concerts. Lyons Township H. S. Aud. (1,800). Address: West Suburban Orchestral Assn., 31 E. Ogden Ave., La Grange, Ill.

Evanston: Northwestern Symphony (80). Conductor, Herman Felber. Student soloists. 7 concerts. Cahn Aud. (1700). Mgr., Victor Kennedy, 619 Clark St.

Oak Park: Oak Park-River Forest Symphony (75). Conductor, Gladys Welge. Soloists, Gillette-Micari, Elaine Skorodin, Audrey Paul, Ralph Nielsen. Oak Park High School Aud. (1200). Mgr., P. R. Hippensteel, 1100 Clinton Ave.

Quincy: Quincy Symphony (50). Conductor, George Irwin. Soloists, Carolyn Raney, John Toms, Blanche Tarjus, Northwestern University Faculty Trio. 4 concerts. Washington Aud. (550). Mgr., Clarence McClymonds, 1403 Hampshire St.

INDIANA

Elkhart: Elkhart Symphony. Conductor, Zigmont Gaska. Soloists, Robert Ralston, Norma Eckstein, Leo Michuda, Kathryn Alexander, Aram Bedrosslan. Elkhart High School Aud. (1785). Mgr., L. Robert Riebs, 405 Jefferson St.

Ft. Wayne: Ft. Wayne Philharmonic (60). Conductor, Igor Buketoff. Soloists, Keene, Traubel, Janis, Grumiaux, Ethel Smith. Scottish Rite Aud. (2100). Sinfonietta (27 players) tour. Mgr., Helen Riordan, 201 W. Jefferson.

Indianapolis: Indianapolis Symphony (85). Conductor, Dr. Fabien Sevitsky. Soloists, Steber, Thomas, also Gold and Fizdale, Milstein, Serkin, Stern. Johannesen. 71 concerts—including tours—Ill., Wis., Iowa, Minn., South Dakota. Murat Theatre (2000). Mgr., Alan Meissner, Murat Theatre.

Lafayette: Lafayette Symphony (65). Conductor, Thomas E. Wilson. Soloists, Herman Berg, Louis Potter, Edwin Biltcliffe, Ind. Univ. Opera Quartet, Young Artist Award Winners, 5 concerts. West Lafayette H. S. Aud. (450) & Jefferson High School Gymnasium (3000), Purdue Memorial Union (700). 2 free summer concerts, 2 operetta productions free, one charity performance, childrens' concert. Mgr., Robert Smith, Hall of Music, W. Lafayette.

Lafayette: Purdue Univ. Symphony (55). Conductor, William Yarborough. Soloists, Ronald Johnson, Thomas Earwood. 6 concerts. Music Hall (6146). Mgr., Robert Hsu, c/o Musical Organizations, Purdue University.

South Bend: South Bend Symphony (86). Conductor, Edwyn Hames. Hillsdale, Mich. Soloists, Rabin, Hess, Henriot, Milanov, Notre Dame Glee Club. John Adams (3100); Notre Dame Drill Hall (2900). Mgr., Mrs. Ronald H. Witt, 2140 Kenilworth Rd.

Terre Haute: Terre Haute Civic and Teachers College Symphony (70). Conductor, James Barnes. Soloists, Dorothy Munder, Eugene Kilinsky, David Shuman. 4 concerts. Students Union Aud. (1800). Mgr., James W. Barnes, 2300 S. 8th St.

IOWA

Cedar Rapids: Cedar Rapids Symphony (65). Conductor, Henry Denecke. Soloists, Kurt Baum, Ruggiero Ricci. 6 concerts—children's concerts and concerts at other cities in Eastern Iowa. Coe College (1150). Mgr., James Meaghan, P. O. Box 1414.

Davenport: Tri City Symphony (80). Conductor, Harry John Brown. Soloists, Traubel, Ferqusny, Augustana Choir Vronsky & Babin; Concert Version of Boheme with Margaret Robert in lead. 3 pops concerts, 8 children's concerts, 10 concerts. Masonic Temple (2750). Mgr., Mrs. Richard Von Maur, 2915 Middle Road.

Des Moines: Drake-Des Moines Symphony (100). Conductor, Frank Noyes. Soloists, Traubel, Pennario. 4 concerts—children's. Kent Theatre (4200). Mgr., Victor Young, Drake University.

Sioux City: Sioux City Symphony (75). Conductor, Leo Kucinski. Soloists, Meredith Willson, Mary Norris Tipton, Sigurd Rascher, Rafael Druian, Marian Anderson. 18 concerts. Municipal Aud. (4500). Pres. Mrs. J. W. Graham. Mgr., Mrs. Gladys M. Lerch, 402 Commerce Bldg.

KANSAS

Hays: Hays Symphony (45). Conductor, James S. Ballinger. 4 concerts. Coliseum Arena (2000). Community Organization sponsored by Hays State College.

Wichita: Wichita Symphony (85). Conductor, James P. Robertson. Soloists, Jordan, Henriot, Heifetz, Pennario; Cormen, with Gloria Lane, Eva Likova, Walter Fredericks, William Shriner. 22 concerts. East Hi Aud. (2196). Mgr., Alan Watrous, 213 So. Water.

KENTUCKY

Covington: Northern Kentucky Symphony (55). Conductor, Fritz Bruch. Soloist, Barry Sidell. 1 concert. Covington Y.M.C.A. Aud. Mgr, Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

Louisville: The Louisville Orchestra (50). Conductor, Robert Whitney. Soloists, Ray Harris, Peter Mennin, Jacques Ibert, Blanche Thebom, Quincy Porter, Isaac Stern, Johana Harris, Dorothea Adkins and Ann Monks. 5 pairs of concerts. Columbia Aud. (1077). Music every Sat. evening starting Jan. 2, 1954. Mgr., R. H. Wangerin, 830 S. 4th St.

LOUISIANA

Baton Rouge: Baton Rouge Symphony (64). Conductor, Emil Cooper. Soloists, Gordon Epperson, Mary Baldwin, Arrau, George Gaiasso and Lydia Ibarrondo. 12 concerts—one benefit concert, U. S. Marine Hospital, Carville, La. Baton Rouge H. S. Aud. (1600). Bus. Mgr., Anne Barker Plummer, 338 Laurel St.

New Orleans: New Orleans Philharmonic Symphony (85). Conductor, Alexander Hilsberg. Guest conductors, Igor Stravinsky, Pierre Henrotte. Soloists, Serkin, Rubinstein, Stern, Thebom, Rabin, Morini, Malcuzynski, Gold and Fizdale. 45 concerts. Municipal Aud. (3000), McAlister (1950). Mgr., Thomas A. Greene, 605 Canal St.

MAINE

Bangor: Bangor Symphony (60). Conductor, A. Stanley Cayting. 5 concerts. Mgr., John J. Flaherty, Jr., 1222 Norway Rd.

MARYLAND

Baltimore: The Baltimore Symphony (85). Conductor, Massimo Freccia; guest conductors, Ernest Ansermet and Peter Herman Adler. Soloists, Shakeh Vartenissian, Claude Rains, Carolyn Long, Andrew McKinley, William Chalmers, Agi Jambor, Heifetz, Leon Fleisher; Robert, Gaby and Jean Casadesus, Kenneth Smith, Joseph Szigeti, Eleanor Steber. 45 concerts; 12

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MASSACHUSETTS

Boston: Boston Symphony (104). Conductor, Charles Munch. Guest conductors, Ferenc Fricsay, Pierre Monteux, Guido Cantelli. Soloists, Francois, Mayes, Harshaw, Brailowsky, Skolovsky, Fournier, Fleisher, Spivakovsky, Francescatti, Danco, Singher, Moscona. 19 Berkshire Festival concerts, 19 Boston pops, 24 Esplanade. Orchestra Hall (2631). Mgr., George E. Judd, Symphony Hall.

Boston: Boston Pops. Conductor, Arthur Fiedler. Tour orchestra under management of Columbia Artists Management. Personal Direction Judson, O'Neill and Judd, 113 W. 57th St., New York 19, N. Y. Information on Boston season not received at press time.

Boston: Civic Symphony (85). Conductor, Paul Cherkassky. Soloists, Margaret Moreland and others. 3 concerts. Jordan Hall (1019). 3 dress rehearsals taken over by Recreation Centre. Bus. Mgr., Mrs. Ethel Gerard, 244 Chestnut Ave., Jamaica Plain.

Fall River: Fall River Symphony (60). Conductor, Edward J. Cahan. Soloists—to be announced. 4 concerts. Temple Hall (700). Mgr., Arthur H. Hathaway, 177 Highland Ave.

Springfield: Springfield Symphony (85). Conductor, Dr. Alexander Leslie. Soloists, Ricci, Zaremba, Robert Swan, Cynthia Otis and Anabel Hulme. 10 concerts. Auditorium (3218). Address, 49 Chestnut St.

Worcester: The Little Symphony (40), 16 concerts; Worcester Youth Orch. (50), 2 concerts. Conductor, Harry Levenson. Soloists, first chair players of both orchestras. Little Theatre (700). Memorial Aud. (3200). Tours, Atlantic Union College, Lancaster, Gardner, Mass. Bus. Mgr., Harry Levenson, 4 Walnut St.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (50). Conductor, Orien Bailey. Soloists, local. Childrens concerts. Hosts to Michigan Civic Orchestra conference, Nov. 8. 5 concerts. Bus. Mgr. (acting), Philip O. Potts, 450 West Engineering Bldg.

Battle Creek: Battle Creek Symphony Orchestra (70). Conductor, Roger Parkes. 6 concerts. Soloists, to be selected. Kellogg Aud. (2300). Mgr., Raymond Gould, 427 Cap. Ave. S.W.

Detroit: Detroit Symphony (104). Conductor, Paul Paray; guest conductors, Antal Dorati, Desiré Defauw; Valter Poole, conductor of "pop" concerts. Soloists, Moiseiwitsch, Thebom, Richepin, Mischakoff, Milstein, Tagliaferro, Istomin, Elman, Kotler, Myra Hess, Heifetz, Varnay, Svanholm. Masonic Temple (4,681). Eastern tour, New York City to Florida. Visits during season to other cities, including Canada. Mgr., Howard Harrington, Masonic Temple.

Grand Rapids: Grand Rapids Symphony Orchestra (85). Conductor, Jose Echaniz. Soloists, Bolet, Moiseiwitscr, Zinka Milanov, Jeanne Mitchell, Jerome Hines, Contest Winners, Inter High School Choir. 7 concerts, 2 childrens concerts. Civic Aud. (4000). Mgr., Theo. J. Beyne, 1153 Alexander, S.E.

Kalamazoo: Kalamazoo Symphony Society (75). Conductor, Herman Felber. Soloists, Robert Weede, Eva Likova, Walter Fredericks in Opera Pagliacci. 7 concerts. Central High School Aud. (2700). Exec. Secy. Mary A. Agar, 329 S. Park St., Kalamazoo.

Midland: Dow Symphony Orchestra (75). Conductor, Wilford Crawford. Soloists, Andres Segovin, Keith Stein. 2 concerts. Midland High School Aud. (1300). Mgr., Wilford Crawford, Dow Chemical Co., Midland, Mich.

Plymouth: Plymouth Symphony Orchestra (90). Conductor, Wayne Dunlap. Soloists, Fred Kendall, Robert Courte, Emil Raab, Douglas Marsh, Nestor Sibbold, Evelyn Woods. 7 concerts. 3 out-of-town concerts. Plymouth High School Aud. (400). Mgr., Maxfield Stroup, 18467 Hartwell, Detroit 35, Mich.

Saginaw: Saginaw Civic Symphony Association (75). Conductor, Josef Cherniavsky. Soloinsts, to be announced. 5 concerts. Saginaw Aud. (2500). Mgr., Walter T. Burdick, Waterworks Bldg.

MINNESOTA

Duluth: Duluth Symphony (74). Conductor, Hermann Herz. Soloists, Merrill, Ricci, Frances Anderson, Schuster, Firkusny, Leona Scheuneman, Kenneth Felsted, Julie Overseth, Charles Fullmer. 7 regular concerts, 2 pops, 1 Youth. Duluth Armory (3000). Mgr., A. H. Miller, 704 Alworth Bldg.

Minneapolis: Minneapolis Symphony (90). Conductor, Antal Dorati; guest conductors, Leopold Stokowski, Pierre Monteux; Gerard Samuel, asst. cond. Soloists, Menuhin, Casadesus, Druian, Szigeti, Serkin, Hess, Stern, Zorina, Renan, Irene Jordan, Jane Hobson, Riccardo Manning, Leon Lishner, Laurel Hurley, Lucretia West. 100 concerts. Northrop Memorial Aud. (4824). Mgr., Boris Sokoloff, 110 Northrop Aud.

Minneapolis: Minneapolis Civic Orchestra (95). Conductor, Henry Denecke. Soloists, three to be chosen of local talent. 3 concerts. Local High Schools (1500). Nonprofessional group. Mgr., Merle Adams, 88 So. Tenth St.

Minneapolis: Northwest Sinfonietta (18). Conductor, Henry Denecke. 14 concerts. Touring orchestra. Average hall (1000). Mgr., Henry Denecke, 2014 Fifth Ave. S.E., Cedar Rapids, Iowa.

MISSOURI

Columbus: Burrall Symphony of Stephens College (70). Conductor, Edward Murphy. Soloists, Bolet, Jean Mitchell, Gordon, Harvuot, Crain. 3 concerts, 2 operas. Mgr., Harry Philpott.

Kansas City: Kansas City Philharmonic (74). Conductor, Hans Schwieger. Soloists: Sanroma, Mannes - Gimpel - Silva Trio, Harold Wippler, Firkusny, Novaes, Serkin, Harvuot, Crain. 3 concerts, 2 operas. Mgr., 60 concerts including children's, pop special & out-of-town concerts. Mgr., Arthur Wisner, 209 Altman Bldg.

St. Louis: Saint Louis Symphony (85). Conductor, Vladimir Golschmann. Guest cond., Leopold Stokowski. Asst. cond., Harry Farbman. Soloists, Farbman, Francescatti, Tipo, Bachauer, Brailowsky, Handzlik, Meredith, Rubinstein, Milstein, Maynor, Grumiaux, Pennario, Tipton, Fleischer, Menuhin, Morini, Heyne, Druary, Sills. 40 concerts. Kiel Aud. (3535). Bus. Mgr., William Zalken, 1176 Arcade Bldg.

St. Louis: Little Symphony (25). Conductor, Max Steindel; guest conductors, Izler Solomon, Wm. Van Den Burg and Richard Bales. Soloists, Yaltah Menuhin, Wm. Van Den Burg, Eleanor Leek, Celestial Choir. Quadrangle of Washington University (3000). 6 concerts. Mgr., Mrs. Henry Bry, 1170 Hampton Park Drive.

St. Louis: Philharmonic Society of St. Louis (97). Conductor, Russell Gerhart. Soloists, Charles Galloway, Joanne Lange, Antoinette Camanita. 4 concerts. Kiel Aud. (3535). Mgr., S. Carl Robinson, 3869 Park Ave.

MONTANA

Billings: Billings Symphony (55). Conductor, Robert L. Staffenson. Soloists, Amparo Iturbi, Thomas L. Thomas. 5 concerts. Billings Senior H. S. Aud. (850). Mgr., Mrs. Jerrold Covert, 135 Yellowstone.

Great Falls: Great Falls Symphony (85). Conductor, L. W. Upshaw. Civic Center (2000). Address: Y.M.C.A., Great Falls.

NEBRASKA

Lincoln: Lincoln Symphony (60). Conductor, Leo Kopp. Soloists, Stevens, Fleicher, Odnoposoff. 4 concerts. Stuart Theatre (1750). Mgr., Del Lienemann, 436 Stuart Bldg.

Omaha: Omaha Symphony (75). Conductor, Dr. Richard E. Duncan. Soloists, Menuhin, List, Farrell. 10 concerts. 4 children's concerts, 6 pops concerts. Joslyn Art Museum (1200). Mgr., Cecil W. Slocum, 204 So. 17th St.

NEW JERSEY

Atlantic City: Atlantic City Symphony (80). Conductor, Van Lier Lanning. Soloists, local and national. Convention Hall Ballroom (5000). 7 concerts. Available for single engagements. Mgr., Paul L. Aiken, Suite 10, Central Pier.

Mountain Lakes: Mountain Lakes Symphony (65). Conductor, Nicos Cambourakis. Soloists, Theresa Carr, Nicos Cambourakis, Carl Schalovitz. 2 concerts. Mt. Lakes H. S. Aud. Mgr., Mrs. Jane Dellenberger, 44 Hillcrest Rd.

Nutley: Nutley Symphony (65). Conductor, Nicos Cambourakis. Soloists, Richard Nanes, Jeanne Forrest, Milton Pekarsky. 3 concerts. Nutley H. S. Aud. (800). Dr. Mathew Laret, 276 Chestnut St.

Orange and **Montclair:** New Jersey Symphony (90). Conductor, Dr. Samuel Antek. Soloists, Joseph Szigeti, Kenneth Amasa and opera stars. 6 regular concerts, 10 childrens' concerts, 2 special. Orange High School and Montclair High School. Mgr., Jennings, 41 Gilbert Pl., Butterfield, West Orange.

Paterson: Philharmonic Society of Greater Paterson (68). Conductor, Walter Schroeder. Soloists, Iona Harms, Donald Speer, Virginia Viney, Walter Kelvin, Evelyn Stein, Ann Widmer, Isadore Freeman, Isabelle Wegmann, Carl Wegmann. 4 concerts. Eastside High School (1400). Mgr., Frank Salerno, 41 Minerva Ave., Hawthorne, N. J.

Plainfield: Plainfield Symphony. Walter Piasecki, conductor. 34th season. This year, augmenting regular concerts with summer season of weekly neighborhood concerts, especially arranged to interest children.

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SYMPHONY IN F SHARP, OP. 40 - - - - -	**(World premiere: Vienna, during 1954)**
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***) VIOLIN CONCERTO IN D, OP. 35 - - - - -**	**(Played by Jascha Heifetz in St. Louis, New York, Chicago in 1947, Los Angeles 1953, Detroit 1954) #)**
***) CELLO CONCERTO IN C, OP. 37 - - - - -**	**(Performed in Los Angeles, Paris, Vienna, Innsbruck, Cologne, etc., in the repertoire of Gaspar Cassado)**
*****) THEME AND VARIATIONS for Orchestra, OP. 42** ****) STRAUSSIANA (Polka - Mazurka - Waltz)**	**COAST TO COAST, NBC, NOV. 22, 1953** **Conductor: Ernst Gebert**
*****) "KATHRIN," Opera in 3 Acts, OP. 28 - - - -**	**(Performed in Stockholm 1939, Vienna 1950)**
*****) "SILENT SERENADE," Comedy with music, Op. 36**	**(Vienna, RAVAG, 1951)**

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Trenton: Trenton Symphony (90). Conductor, Guglielmo Sabatini. 5 concerts. War Memorial Bldg. (1926). Mgr., Mrs. Anne W. Walker, 234 E. State St.

NEW YORK

Babylon: Town of Babylon Symphony (50). Conductor, Christos Vrionides. Soloists, Dorothy A. Garver, John Cuchhiara, Stanton Hyer, Jacob Tillinger, Ernest Leeger, Gloria Baliogian, Ellen Stern, Jean Lawson. 8 concerts. Babylon High School (850). Lindenhurst High School (900). Mgr., Murray Haimes, Box 671, Babylon.

Buffalo: Buffalo Philharmonic (80). Conductor, Josef Krips. Guest conductors, Kurtz, Klemperer, Kostelanetz, Katims. Soloists, Heifetz, Rubinstein, Rabin, Lettvin, Rosenstock, Philharmonic Piano Quartet, Badura-Skoda, Carrillo, Ballet Theatre, Schneider, Tortelier, Horszowski. Kleinhans Music Hall (2939). Two week tour. Mgr., Ralph Black, 370 Pennsylvania Ave.

Chautauqua: Chautauqua Symphony (65). Conductor, Walter Hendl. Soloists, Sorel, Mitchell, Varga, Glazer, Friskin, Steinbach, Mischakoff, Cliburn, Johannesen, Krasner, Lack, Hendl, Mendelssohn Choir, Gordon, Bybell, Jarratt, Krall. 24 concerts. Summer season. Amphitheatre (8000). Mgr., Ralph McCallister.

Huntington: Huntington Symphonic Society (50). Conductor, Norman C. Pickering. 3 concerts. Bus. Mgr., Edward Kozlik, 45 Oakland St.

Jackson Heights: Young Men's Symphony (100). Training workshop. 53rd season. Conductor, Max Jacobs; guest conductor, Richard Marquis. Soloists, members of the orchestra. 3 concerts. N. Y. City Center. Mgr., Leo Linzer, 30-27—92nd St., Jackson Heights, N. Y.

New York: New York Philharmonic-Symphony (103). Conductor, Dimitri Mitropoulos. Guest conductors, Bruno Walter, George Szell, Guido Cantelli, Andre Kostelanetz. Soloists: Abram, Badura-Skoda, Jean Casadesus, Robert Casadesus, Firkusny, Rubinstein, Fleisher, Gousseau, Henriot, Hess, Istomin, Janis, Kirchner, Lateiner, MacInnes, Simms, Serkin, Soriano, Wayenberg, Whittemore and Lowe, Campoli, Corigliano, Elman, Francescatti, Menuhin, Morini, Rabin, Stern, Rose, Varga, Steber, Tangeman, Smith-Spencer, Harrell, Joanna Graudan, the Westminster Choir. 90 reg. concerts. Carnegie Hall. 3 extra concerts. 8 concerts for children and young people (at Carnegne and Town Halls). 14 concerts on spring tour of southern cities. Mgrs., Arthur Judson—Bruno Zirato, 113 W. 57th St.

New York: The Little Orchestra Society. Conductor, Thomas Scherman. Soloists, Nikolaidi, Bartlett & Robertson, Arrau, Maria Stader, Morini, Svanholm. Town Hall, Hunter College, Carnegie Hall. Mgr., Thea Dispeker, 35 West 53rd St.

New York: National Orchestral Assn. (75). Conductor, Leon Barzin. Soloists, Ernst Von Dohnanyi, Bernard Greenhouse, Blanche Tarjus, Lillian Kallir. 4 concerts. Carnegie Hall. Mgr., Barnett Hyman, 119 W. 57th St.

New York: Saidenberg Little Symphony (30). Conductor, Daniel Saidenberg. Soloists, Horszowski, Mitchell Miller, Theodore Saidenberg. Y.M.H.A. (1200) and Town Hall (1600). 12 concerts. Tour in Eastern States. Mgr., Henry Colbert, 205 W. 57th St.

New York: New Symphony Orchestra. Maurice Bonney. First concert, April 28, 1953, Needle Trades Aud.

New York: Masonic Symphony (85). Conductor, Frederick Dvonch. Concert, Nov. 22, Carnegie Hall, benefit Masonic Foundation for Medical Research and Human Welfare, Ruggiero Ricci, soloist. Director, M. M. Witherspoon, Grand Lodge Free and Accepted Masons of the State of New York, 71 W. 23rd St.

New York: Nies-Berger Chamber Orchestra (18). Conductor, Edouard Nies-Berger. Soloists to be announced. 2 concerts. Town Hall and Central Presbyterian Church. Bus. Mgr., Edouard Nies-Berger, 63 West 55th St.

New York: American Chamber Orchestra (16). Conductor, Robert Scholz. Soloists, to be announced. 6 concerts. Tours in 1954 in Eastern United States and Canada. Mgr., Cesar Saerchinger, 113 W. 57th St.

New York: Manhattan String Orchestra (40). Conductor, Max Jacobs. Rehearsal every Wed. 1 concert. Community Center. Chairman Neil Finn, 21 W. 58th St.

New York: Bell Symphony. Conductor, Dr. Frederic Kurzweil. Soloist, Virginia MacWatters. Carnegie Hall. Address: Room 1338, 195 Broadway.

Poughkeepsie: Dutchess County Philharmonic. Conductor, Ole Windingstad.

Rochester: Rochester Philharmonic (90). Conductor, Erich Leinsdorf. Soloists, Szymon Goldberg, Bolet, Lillian & Joseph Fuchs, Millard Taylor, Cecile Genhart, Fleisher, Joseph Mariano, Eileen Malone, Luis Pichardo, Irene Jordan, Walter Fredericks, Claramae Turner, Schola Cantorum of Buffalo, Lois Hunt, Morley Meredith. 14 series concerts, 15 out-of-town concerts and 6 special concerts. Eastman Theatre (3352). Address, 60 Gibbs St.

Rochester: The Rochester Pops Orchestra (45). Conductor, Paul White. Guest conductor, Morton Gould. Soloists, Claude Rains, Mauney Twins, Edwin Steckel, Anna Russell, The Barclays, Mercury Ballet, Helen Roberts and Richard Walker of the D'Oyle Carte Opera. Concerts—23 Sunday Series, 10 industrial concerts, 12 school concerts and broadcasts, 13 special broadcasts, 4 out-of-town concerts, 5 special concerts. Eastman Theatre (3352). Address of management, 60 Gibbs St. (Formerly Rochester Civic Orch.)

Utica: Utica Civic Orchestra (70). Conductor, Edgar J. Alderwick. Soloists, Leonard Rose, Roman Totenberg, William McGrath, Mena Marucci. 4 concerts. Proctor H. S. Aud. (1450). Address: Civic Musical Society, 111 Columbus St.

NORTH CAROLINA

Brevard: Brevard Festival Orchestra (85). Conductor, James Christian Pfohl. 10 concerts. Summer Theatre, Transylvania Music Camp (1000). Mgr., John D. Eversman, Box 592.

Chapel Hill: North Carolina Symphony (65). Conductor, Dr. Benjamin F. Swalin. 140 concerts. A touring orchestra using auditoriums throughout state. Little Symphony (25) tours from Feb. 14 through March 31; full sym., from Mar. 7-May 14. Bus. Mgr., William L. Parker, Box 1211.

Charlotte: Charlotte Symphony (72). Conductor, James Christian Pfohl. Soloists, Farrell, Bachauer, Alfredo Campoli, William Kincaid. 10 concerts. Piedmont Junior H. S. Aud. (1100). Mgr., Lanier Bishop, 411½ S. Tryon St.

NORTH DAKOTA

Fargo: Fargo-Moorhead Symphony (75). Conductor, Sigvald Thompson. Soloists, Robert Rudie, Sandra Warfield, others to be engaged. 6 concerts, Central H. S. Aud. (1200). Mrs. W. S. Shaw, 1319 9th St., S.

OHIO

Akron: The Doctors Orchestra (36). Conductor, A. S. McCormick, M.D. 9 concerts, 11 Ohio cities, 176 concerts for 30 institutions and organizations in 28 years. Mgr., A. S. McCormick, M.D., 115 N. Portage Path.

Canton: Canton Symphony (65). Conductor, Louis Lane. Soloists, Pressler, Chalifoux and Cleveland Harp Ensemble, Shirley Givens, Istomin. 4 concerts. Timkin H. S. Aud. (1103). Mgr., Jos. W. Saxton, 1717 Market Ave., N.

Cincinnati: Cincinnati Symphony (87). Conductor, Thor Johnson. Soloists, Robert Casadesus, Peters, Menuhin, Foss, Helsinki University Chorus, Varnay, Vronsky and Babin, Aaron Rosand, Soriano, Marian Anderson, Malko, Serkin, Leonard Rose, Rubinstein, Bolet, Francescatti, Lettvin. 20 prs. subscription concerts, 4 special concerts, 3 pop concerts, 4 neighborhood family concerts, 9 young people's concerts, 3 junior high concerts, 18 tour concerts. Bus. Mgr., Craig Hutchinson, 111 E. 4th.

Cleveland: Cleveland Orchestra (100). Conductor, George Szell; asso. cond., Rudolph Ringwell. Guest conductors, Ernest Ansermet, Leopold Stokowski, Eleazar De Carvalho. Soloists, Novaes, Grumiaux, Robert Casadesus, Morini, Fleisher, Elman, Serkin, Maria Stader, Sanroma, Tortelier, Firkusny, Gingold, Marie Simmelink Kraft, Vinay, Vichegonov, Varnay, Yeend, Jane Hobson, Lloyd, Harrell. 140 concerts. Severance Hall (2000). Tours, Midwestern, 2 weeks; Eastern, 2 weeks. Mgr., C. J. Vosburgh, 11001 Euclid Ave.

Cleveland: Cleveland Philharmonic (65). Conductor, Dr. F. Karl Grossman. Soloists, Shirley Trepel, Philip MacGregor, Arthur Loesser. 6 concerts. Radio Station WHK's "Studio One" (1700); 5000 Euclid Ave. Orchestra sponsored jointly by Western Reserve University and the Higbee Company. Pres., Frank Griesinger, Gates Mills, Ohio.

Columbus: Columbus Little Symphony. Conductor, Claude Monteux.

Dayton: Dayton Philharmonic (74). Conductor, Paul Katz; guest conductor, Hugh Ross. Soloists, Menuhin, Greco, Allen, Whittemore and Lowe, Inland Children's Chorus, Lloyd Tucker, Nelli, Weede, Fleisher, Farrell. 7 concerts. Memorial Hall (2600). Bus. Mgr., Miriam Rosenthal, Hotel Dayton Biltmore.

Springfield: Springfield Symphony (70). Conductor, Evan Whallon. Soloists, Jacob Krachmalnick, Gloria Lane, David Lloyd, Janis. 8 concerts. Memorial Hall (2000). Mgr., Ann Kelly, Chamber of Commerce Bldg.

(Continued on following page)

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(Continued from preceding page)

Toledo: Toledo Orchestra (65). Conductor, Wolfgang Stresemann. Soloists, Carroll Glenn, Eugene List, Elizabeth Gould, Carl Friedberg, Toledo Ballet, Harvard Glee Club. 12 concerts. Museum of Art Peristyle (1752). Mgr., C. M. Carroll, 401 Jefferson Ave.

OKLAHOMA

Oklahoma City: Oklahoma City Symphony (80). Conductor, Guy Fraser Harrison. 12 concerts. Municipal Aud. (6500). School concerts, weekly radio network broadcast MBS, Little Symphony programs. Mgr., Jack F. Dailey, Municipal Aud.

Tulsa: Tulsa Philharmonic (85). Conductor, H. Arthur Brown. Soloists, Robert and Gaby Casadesus, Tucker, Steber, Novaes, Johannesen, Gorodnitzki, Wicks, Carolyn Long, Janice Moudry, Kenneth Smith, Ernest McChesney, Neill, Weede, Thomas Hayward, Lloyd Harris, Stefan Bardas, Wesley Dalton. Mgr., Lucy May Smith, 515 S. Main St.

OREGON

Hood River: Hood River Music Association (50). Conductor, Boris Sirpo. Soloists to be selected. 4 concerts. Hood River H. S. Aud. (1300). Summer Music Festival (4 days). Mgr., Richard Duckwall, Hood River.

Portland: Portland Symphony (70). Conductor, guest conductors—Arthur Fiedler, Otto Klemperer, Eugene Fuerst, Milton Katims, Dimtri Mitropoulos, Paul Strauss, Fabien Sevitzky, Igor Stravinsky, Boris Sirpo. Soloists, Grant Johannesen, Fredell, Lack. 16 concerts (3 out-of-town and 3 broadcast). Civic Aud. (3500). Mgr., Phil Hart, 327 Park Bldg.

Portland: Portland Junior Symphony (80). Guest conductors, Eugene Fuerst, Eugene Linden, others to be announced. Soloists, James Bastien, Robert Mann, others to be announced. Portland Civic Aud. (5000). 6 concerts. Mgr., Barbara M. Walker, 618 Park Bldg.

Portland: Portland Chamber Orchestra (26). Conductor, Boris Sirpo. Soloists, Claire Hodgkins, June Nagel, Hope Jaquit, Tana Bowder, Virginia Davenport, David Campbell, Robert Stolge, John May, David Johnson. 3 concerts. Lincoln Aud. (1000). Out-of-town concerts. Mgr., Lela Porth, Box 244, Portland 7.

PENNSYLVANIA

Allentown: Allentown Symphony (70). Conductor, Dr. Donald Voorhees. Soloists, Eileen Farrell, Fred Allen narrating Peter and the Wolf, and Brian Sullivan. 3 concerts. Lyric Theatre (1400). Mgr., William F. Hager, 941 Hamilton St.

Altoona: Altoona Symphony (80). Conductor, Donald Johanos. 4 concerts. Jaffa Mosque (3200). Mgr., L. C. Moffitt, R. D. 4, Box 401.

Erie: Erie Philharmonic Society (60). Conductor, James Sample. Soloists, Charles Henderson, Byron Janis, Limon, Tomiko Kanasawa. Strong Vincent Aud. (1500). 7 pairs of concerts. Mgr., Ward Glenn, 820 Baldwin Bldg.

Harrisburg: Harrisburg Symphony (85). Conductor, Edwin McArthur. Soloists, Mischakoff, Lateiner. 5 concerts. The Forum (1853). 5 concerts. Mgr., Mrs. Henry B. Gilbert, 26 N. Third St.

Meadville: Meadville Orchestral Society (55). Conductor, Maurice M. Lord. Soloists, not decided on at this time. 4 concerts. Meadville H. S. Aud. (1200).

Philadelphia: Philadelphia Orchestra (107). Conductor, Eugene Ormandy. Guest conductors, William Steinberg, Igor Stravinsky, Eduard Van Beinum. Soloists, Serkin, Firkusny, Eugene Istomin, Laszlo, Milstein, Krachmalnick, Zimbalist, Anshel Brusilow, Norman Carol, Lorne Munroe, Harshaw, Harrell, Warfield, Trapp Family Singers, Rita Kolacz, Harold Haugh, Kenneth Smith, Beverly Wolff, Yeend, Lloyd, Lorna Sydney. 131 concerts. Academy of Music (3005). Worcester Festival, Ann Arbor Festival, February tour. Mgr., Harl McDonald, 1910 Girard Trust Co. Bldg.

Philadelphia: New Chamber Orchestra of Philadelphia. Conductor, Ifor Jones. Soloists, Curtis String Quartet. 5 concerts. Bellevue-Stratford (1200). Mgr., New School of Music, 1738 Pine St.

Pittsburgh: Pittsburgh Symphony (87). Conductor, mus. director, William Steinberg. Guest conductors, Leopold Stokowski (Karl Kritz, asst. cond.). Soloists, Edna Phillips, Morini, Serkin, Jascha Veissi, Moiseiwitsch, Peters, Tourel, Eunice Norton, Heifetz, Brailowsky, Weissenberg, Paganini Quartet, Stern, Farrell. 20 concerts. Syria Mosque (3729). Carnegie Hall, Industry Series, Young People's Concerts. Mgr., Wm. McKelvy Martin, 1305 Farmers Bank Bldg.

Reading: Reading Symphony (80). Conductor, Alexander Hilsberg. Soloists, Ignace Hilsberg, Aaron Rosand, Judy James, Nathan Goldstein. 4 concerts. Rajah Theatre (2094). Bus. Mgr., Dorothy B. Rowe; Pres., Renen Irwin, 635 Penn St.

Scranton: Scranton Philharmonic (75). Conductor, Dr. Frieder Weissmann. Soloists, Gyorgy Sandor; others to be announced. 3 concerts. Masonic Temple (1823). Mgr., Mr. Madea Cetta, 410 Connell Bldg.

York: York Symphony (75). Conductor, George Hurst. Soloists, Moudry, Renardy and Graffman. 4 concerts. William Penn Sr. H. S. Aud. (1688). Mgr., Glenn M. Brillhart, 13 S. Beaver St.

RHODE ISLAND

Providence: Rhode Island Philharmonic (55). Conductor, Francis Madeira. Soloists, Melton, Olevsky, Jean Madeira. 33 concerts. Veterans Memorial Aud. (2,200). 5 series; 25 children's; 3 other concerts. Mgr., Ralph Waite Burgard, 49 Westminster St.

SOUTH CAROLINA

Greenville: Bob Jones University Symphony (45). Conductor, John Canfield. 3 concerts. Rodeheaver Aud. (3,000). Mgr., R. K. Johnson.

TENNESSEE

Chattanooga: Chattanooga Symphony (75). Conductor, Joseph Hawthorne. Memorial Aud. (4,691).

Knoxville: Knoxville Symphony (85). Conductor, David Van Vactor. Univ. of Tenn. Aud. (2,500).

Nashville: Nashville Symphony (65). Conductor, Guy Taylor. Soloists, Benny Goodman, Bettye Brown, George Kleinsinger, Kees Kooper, Carol Smith, Rudolf Firkusny. 6 concerts. War Memorial Aud. (2209). Mgr., Earl Hinton, Hermitage Hotel.

Oak Ridge: Oak Ridge Symphony (60). Conductor, Waldo Cohn. Soloist, Samuel Sanders. 4 concerts. Oak Ridge High Aud. (1400). Amateur orch. Bus. Mgr., Herbert Pomerance, 103 Ulenaln.

TEXAS

Austin: Austin Symphony (65). Conductor, Ezra Rachlin. Soloists, Mannes, Gimpel, Silva Trio, Leonard Rose, Ezra Rachlin, Irene Jordan, Thomas Hayward, Norman Scott, Claramae Turner. 8 concerts. City Coliseum (3500). Mgr., Anita Marie Schmedes, P. O. Box 1160.

Corpus Christi: Corpus Christi Symphony (70). Conductor, Frederick Vajda. Guest conductor, Arthur Fiedler. Soloists, First Piano Quartet, London, Stevens, Elman. 6 concerts. Del Mar College Aud. (1801). Mgr., Thomas G. Davis, Del Mar College Auditorium.

Dallas: Dallas Symphony (82). Conducductor, Walter Hendl. Guest conductors, Ernest Ansermet, Sixten Eckerberg. Soloists, Leonard Posner (concertmaster), Firkusny, Harshaw, Siepi, Heifetz, Soriano, Rose, Francescatti, Keene. 45 concerts. McFarlin Memorial Aud. (2600). Mgr., Morgan Knott, 3409 Oak Lawn Ave., Suite 214.

El Paso: El Paso Symphony (85). Conductor, Orlando Barera. Soloists, Steber, Rabin, Siepi, De Los Angeles, Primrose, Phyllis Moffett, Katherine Hilgenberg. 7 concerts. 4 children's, 4 summer free. Aud. (2396). Mgr., Mrs. A. F. Quisenberry, Hilton Hotel.

Houston: Houston Symphony (80). Conductor, Efrem Kurtz. Guest conductors, Ansermet, Leinsdorf, Fricsay, Rignold, Abravanel. Soloists, Rubinstein, Serkin, Szigeti, Menuhin, Merriman, Badura-Skoda, Abram, Segovia, London, Yeend, Lloyd, Tipo, Marion Davies, Beatrice Schroeder, Pease. 100 concerts—20 subscription, 24 broadcasts, 5 university concerts, 5 pops. Mgr., Tom M. Johnson, City Auditorium.

Lubbock: Lubbock Symphony (70). Conductor, William A. Harrod. Soloists, Swarthout, D'Attilli, Henri Aubert, Thomas L. Thomas. High School Aud. (1496. 10 concerts. Give scholarships to deserving college students. Mgr., Mrs. A. C. Sanders, Jr., 3010—24th St.

San Antonio: San Antonio Symphony (80). Conductor, Victor Alessandro; guest conductors, Sir Ernest MacMillan, Heitor Villa-Lobos. Soloists, Peters, Toshiya Eto, Jean Casadesus, Menuhin, Rubinstein, Ca-

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Wichita Falls: Wichita Falls Symphony (76). Conductor, Dr. Erno Daniel. Soloists, Martha Holmes, Herbert Rogers, Olyve Hallmark. 10 concerts. Memorial Aud. (3148). Sponsor of Wallace Grants Univ. Scholarships, $750 in awards. Mgr., Henry Peltier, Midwestern University, Wichita Falls.

UTAH

Salt Lake City: Utah Symphony (85). Conductor, Maurice Abravanel. Soloists, Traubel, Walter Shaw, Heifetz, Alexander Schreiner, Johannesen, Jakob Gimpel, Reid Nibley. 42 concerts. Salt Lake Tabernacle (5000). 10 regular subscription concerts, 12 concerts on tour and series of in-school assemly concerts. Mgr., David S. Romney, 55 West First South St.

VIRGINIA

Richmond: Virginia Symphony (40). Conductor, William Haaker. 150 concerts. Touring orchestra, 9 states. Mgr., Jack Leipard, Hotel Jefferson.

Roanoke: Roanoke Symphony (65). Conductor, Gibson Morrissey. Soloists, John Payne, Donald Bolger and Ann McCleney, Jeanne Chalifoux, Clyde MacDonald. 4 pairs of concerts. Jefferson H. S. Aud. (1200). Four children's concerts, three out-of-town. Mgr.—Keith Willis, P. O. Box 2057, St. John's Parish House, Elm Ave.

WASHINGTON

Seattle: Seattle Symphony. Golden Jubilee Season. Guest conductors, Milton Katims, Arthur Fiedler, Carlos Chavez, Jonathan Sternberg, Stanley Chapple, Igor Stravinsky. Soloists, Arrau, Stern and others. Orpheum Theater.

Seattle: Youth Symphony Orchestra of the Pacific Northwest (60). Conductor, Francis Aranyi; guest conductor, William Cole. Soloists, members of the orchestra. 12 concerts. Meany Hall (2044). Address: 405 University Bldg.

Spokane: Spokane Philharmonic (65). Conductor, Harold Paul Whelan. Soloists, Bolet, Paganini String Quartet, Johannesen. 6 concerts. Post Street Theatre (1360). Pres., Paul True, P. O. Box 131, Spokane 10.

Walla Walla: Walla Walla Symphony (60). Conductor, William H. Bailey. Soloists, John Ringgold, Stanley Plummer, Whitman College Choir. 5 concerts—one children's concert and one combined concert with Richland (Wash.) Symphony in each city. Mgr., Leila Sutherland, 420 S. 2nd St.

WEST VIRGINIA

Charleston: Charleston Symphony (70). Conductor, Antonio Modarelli. Soloists, Peters, Stern. 8 concerts. One tour, one children's tour. Municipal Aud. (3000). Morris Harvey College (1000). Mgr., Robert E. Burnside, Box 2292, Charleston 28.

Wheeling: Wheeling Symphony (75). Conductor, Henry Mazer. Soloists, Peters, Milstein, Brailowsky. 5 concerts. Virginia Theatre (1388). Mgr., C. R. Hubbard, Board of Trade Bldg.

Charleston: American Symphony Orchestra League, Inc. An association of individuals, community, college and professional symphony orchestras in the United States and Canada, incorporated into a non-profit group for the collection and exchange of orchestra information and services. Object: to develop and stimulate the growth of symphony orchestras, and increase opportunities for American conductors, composers and artists. Exec. Sec., Mrs. Helen M. Thompson, P. O. Box 164, Charleston, W. Va.

WISCONSIN

Kenosha: Kenosha Symphony (70). Conductor, Harold Newton. Soloists, Mary Sauer, Dudley Powers, local choruses. 3 concerts. Mary Bradford H. S. Aud. Mgr., Mrs. Ragnhild H. Congdon. 6350—7th Ave.

Madison: Madison Civic Music Association (70). Conductor, Walter Heermann. 6 concerts. Madison Central H. S. Aud. (1250). Mgr., Mrs. Paul Jones, 211 N. Carroll St.

Milwaukee: Music Under the Stars (62). Conductor, John Anello. Guest conductors, Leo Kopp, Alfredo Antonini, Thor Johnson. Soloists, Stevens, Slavenska Ballet, Gorin, Peerce, Nelli, First Piano Quartet, Weede, Lanny Ross, Lois Hunt, Barbara Ashley. 6 concerts. Washington Park Temple of Music. Mgr., Alfred Boerner, Milwaukee County Court House, Room 308.

Racine: Racine Symphony (60). Conductor, Frederick Schulte. Soloists, John F. Carre, Segovia, Primrose. 4 concerts. Racine Memorial Hall (1000). Mgr., William Priaulx, P. O. Box 273.

Waukesha: Waukesha Symphony (80). Conductor Milton Weber. Soloists to be decided. 7 concerts. Waukesha H. S. Aud. (750). Pres., Hans H. Knarnev.

CANADA

Calgary: Calgary Symphony (80). Conductor, Clayton Hare; guest conductor, Boyd Neel. Soloists, Alexander Uninsky, Bidu Sayao, etc. 7 concerts. Grand Theatre (1500). Last season in Canadian Celebrity Series and on CBC. Tour plans not yet finalized. Mgr., Orville Harper, 1937—11th St., W., Calgary, Alberta.

Montreal: Les Concerts Symphoniques de Montreal (75). Guest conductors, Otto Klemperer, Désiré Defauw, Pierre Monteux, Josef Krips. Soloists, Lois Marshall, Charles Goulet, Maureen Forrester, Denis Harbour, Marie Iosch, Paul Tortelier, George Solti, Leon Fleisher, Nicola Rossi-Lemeni, William Masselos. 24 concerts. Plateau Hall (1307). Mgr., Pierre Beique, 1476 Sherbrooke St., W.

Montreal: Montreal Women's Symphony (80). Conductor, Ethel Stark. 6 concerts. Aud. (1400). Address: 4865 Queen Mary Rd.

Toronto: Toronto Philharmonic (85). Guest conductors, Alfredo Antonini, Skitch Henderson, Emerson Buckley, Rex Battle, Frieder Weissmann, Valter Poole, Herman Herz, Guy Fraser Harrison, Geoffrey Waddington, Victor Kolar, Sir Ernest MacMillan, Andre Kostelanetz, Dr. Heinz Unger. Soloists, Gorin, Iva Kitchell, Conrad Thibault, Grainger, Danny Daniels, Alec Templeton, Lois Smith, David Adams, Irene

Apine, Jury Gotshalks (Ballet), Glenn and List, Teresa Gray, Summer School Choir, Mary Syme, Muriel Kilby, Marina Svetlova, Virginia Haskins, Bell Singers, Polyna Stoska, Gladys Swarthout, Angelaires Harp Quintet. 17 concerts. Varsity Arena (7000). Mgr., Ernest Johnson, 279 Yonge St.

Toronto: Toronto Symphony (84). Conductor, Sir Ernest MacMillan; asst. cond., Paul Scherman; guest conductors, Leopold Stokowski, André Kostelanetz. Soloists, Horszowski, Moiseiwitsch, Szigeti, Badura-Skoda, Warfield, Heifetz, Rubinstein, Melton, Thomas L. Thomas, Templeton, MacWatters, Warenskjold, Pease, Uppman, Whittemore and Lowe, etc. 78 concerts. Massey Hall (2765). Mgr., J. W. Elton, Massey Hall, 178 Victoria St.

Toronto: York Concert Society (45). Conductor, Dr. Heinz Unger. Soloists, Betty Jean Hagen, Emil Debusman, Greta Krauss, James Milligan. 4 concerts. Eaton Aud. (1500). Pres., Norman J. Abbott, 9 Wood Glen Road.

Vancouver: Vancouver Symphony (70). Conductor, Irwin Hoffman. Soloists, Lois Marshall, Bolet, Sandor, Szigeti, Stern, Vronsky and Babin, Esther Glazer, Malcuzynski. 12 concerts—4 pairs children's concerts; 3 pops, 4 out-of-town concerts. Orpheum Theatre (2783). Mgr., Colin E. Barraclough, O.G.A., #200—630 Seymour St.

Winnipeg: Winnipeg Symphony (75). Conductor, Walter Kaufmann. Soloists, Carol Brice, Don Garrard, Charles Kullman, Ricardo Odnoposoff, Rosalyn Tureck, Freda Trepel. 10 concerts. Winnipeg Civic Aud. (4200). Mgr., M. Lennett, 270 Edmonton St.

ARGENTINA

Buenos Aires: State National Orchestra, Roberto Kinsky permanent assistant conductor, and guest conductors.

Buenos Aires: Teatro Colon's Orchestra, under the general management of the theater's director. Guest conductors.

Buenos Aires: Orquesta Sinfónica de la Ciudad de Buenos Aires. Washington Castro assistant conductor and guest conductors. Under management of the Teatro Colon.

Buenos Aires: Orquesta de Radio del Estado. Bruno Bandini conductor.

Buenos Aires: Orquesta de Radio El Mundo, guest conductors.

Buenos Aires: Orquesta Sonfónica de la Asociación Wagneriana, Santa Fe 1145, Buenos Aires.

Buenos Aires: Orquesta Sinfónica de la Asociación Sinfónica Feminina. Celia Torrá conductor.

Buenos Aires: Asociacion del Profesorado Orquestal, Sarmiento 1676, Buenos Aires.

Buenos Aires: Orquesta de la Asociación Amigos de la Música. Ljerko Spiller conductor.

La Plata: Orquesta del Teatro Argentina.

Cordoba: Orquesta Sinfónica. Lionello Forzanti, conductor.

(Continued on following page)

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Rosario: Orquesta Asociación Sinfónica. José F. Ferrini conductor.

Rosario: Orquesta de la Sociedad Filarmónica.

Tucumán: Orquesta Sinfónica de la Universidad de Tucumán, Balcarce 319, Tucumán. Conductor, Carlos Felix Cillario.

BRAZIL

Rio de Janeiro: Orquestra Sinfônica Municipal (82). Henrique Spedini, conductor. Teatro Municipal (2205). Teatro Municipal, Avenida Rio Branco, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfônica Brasileira (90). Eleazar de Carvalho, conductor. Teatro Municipal (2205). Mgr., Dr. Euvaldo Lodi, Avenida Rio Branco 137 s/805, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfônica Universitaria da C.E.B. (62). Salao Leopoldo Miguez (1120). Raphael Baptista, conductor and mgr. Rua Santa Luzia 205, Rio de Janeiro.

Sao Paulo: Orquestra Sinfônica Municipal (93). Camargo Guarnieri, Armando Bellardi, Edoardo Guarnieri, Autuori, conductors. Teatro Municipal de S. Paulo (1664). Mgr. Departamento Municipal de Cultura, Sao Paulo.

Sao Paulo: Orquestra Sinfônica Estadual (50). J. Souza Lima, conductor and mgr. Cultura Artistica, Sao Paulo.

Sao Paulo: Orquestra Sinfônica Radio Gazeta (60). Armando Bellardi, conductor. Mgr. Radio Gazeta, Sao Paulo.

Sao Paulo: Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

Minas-Gerais: Orquestra Sinfônica Estadual (60). Magnani, conductor. Teatro Francisco Nunes. Mgr. Carlos Vaz de Carvalho, Sociedade de Concertos Sinfônicos de Bello-Horizonte, Minas-Gerais.

Para: Orquestra Sinfônica Paraense (40). Ten. Manoel Belarmino da Costa, conductor and manager. Ac. Assis Vasconcelos 173. Teatro da Paz (1000). Belém Pará.

Perambuco: Orquestra Sinfônica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baia: Orquestra Sinfônica de Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio de Se, Salvador, Baia.

Rio Grande do Sul: Orquestra Filarmonica de Porto-Alegre (45). Enio Freitas e Castro, conductor and manager. Teatro

Sao Pedro (900). Porto-Alegre.

Rio Grande do Sul: Orquestra Sinfônica de PortoAlegre (50). P. Komlos, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

Rio Grande do Sul: Orquestra Sinfônica de Porto-Alegre (50). P. Komlos, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

Rio Grande do Sul: Orquestra Sinfônica de Pelotas (50). Romeu Tagni, conductor. Teatro Guarani (2500). Mgr., Paulo Dimas, Pelotas.

CUBA

Sociedad de la Orquesta Filarmonica de la Habana. Rafael Marquina, presidente del Consejo Superior. Address, Manrique 208, bajos, Havana.

Orquesta de Camara de la Habana. Conductor, Jose Ardevol. Address, Calle 10, No. 564, Vedado, Havana.

Orquesta Filarmonica de Santiago de Cuba. Conductor, Antonio Serret. Address, Sanchez Hechevarria 454, Santiago de Cuba, Oriente, Cuba.

MEXICO

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Orquesta Sinfonica de Xalapa. Conductor, Alfonso Jimenez. Address, Xalapa, Veracruz, Mexico.

Orquesta Sinfonica de Guadalajara. Director, Abel Eisenberg. Address, Guadalajara, Jalisso, Mexico.

Orquesta Sinfonica de la Universidad de Guanajuato. Director, Jose Rodriguez Frausto. Address, Guanajuato, State of Guanajuato, Mexico.

Orquesta Sinfonica de la Universidad de Puebla. Director, Jose Vasquez. Address, La Universidad de Mexico, Justo Sierra 16, Mexico, D.F.

MUSICAL JOTTINGS

Sir Arthur Bliss has been appointed Master of the Queen's Musick, succeeding the late **Sir Arnold Bax. . . . Harry Mack,** New York lawyer, attended the "Met's" opening night, as he did 70 years ago when the house was inaugurated with the same opera, Faust, starring **Nilsson** and **Campanini. . . .**

According to a dispatch from Belgium, the embalmed heart of **Eugene Ysaye** has been formally removed from its previous resting place in the Liege Municipal Hall to a position of honor in the studio which he used to occupy in the Conservatory of Music there. . . . **Carl Ebert** has been appointed director of the Municipal Opera in the Western sector of Berlin. . . .

Checks totalling $27,000 have been presented to officers of the Philharmonic-Symphony Society and the Musicians Foundation, Inc., by **Theodore Steinway,** including the proceeds of the recent Steinway Centennial Concert. . . . The **Campion** Society's eighth annual festival was held in San Francisco at the Museum of Art, under the program direction of **John Edmunds,** during November, presenting old and modern works. . . .

Mary Garden has announced that she will make another lecture tour of the U. S. this season. . . . **Zino Francescatti** played a program of three violin concertos by **Bach** (E major), **Brahms** and **Prokofieff** (No. 2) with the Orchestre National of Belgium under **Henri Tomasi. . . . Louis Applebaum** composed incidental scores for the recent Shakespearean dramatic festival in Stratford, Ontario. . . .

National Accordion Week in the U. S. was celebrated Nov. 18 to 25. . . . An exhibit of **John Philip Sousa's MS.** scores presented to the Library of Congress by his heirs was opened at the Great Hall of the Library on Nov. 16, when the U. S. Marine Band under **Lt. Col. William F. Samtelmann** played some of his works. . . . **Councillor Marboe** has been named administrative head of the Vienna State Opera, replacing **Dr. Egon Hilbert.**

Vilma Georgiou, Greek soprano, has been engaged by the "Met"; she previously sang with the New York City Opera. . . . **Eleanor Steber** gave a benefit Town Hall recital for the Manhattanville Neighborhood Center, with **James Quillian** at the piano.

Juilliard Festival Programs

The Juilliard School of Music's British festival opens with an orchestral concert on Dec. 2 by the Juilliard Orchestra under Jean Morel, featuring the world premiere of a Symphonic Suite for strings by Maurice Jacobson and the American bow of Edmund Rubbra's Symphony No. 5. On Dec. 4 Mack Harrell, the Juilliard Quartet and a chorus and chamber orchestra appear in a program by Blow, Tippett, Worgan, Dowland, Purcell, Ireland, Vaughan Williams and Warlock. Elizabethan dances choreographed by Antony Tudor are featured on Dec. 7, and Jose Limon's group will appear in a program enlisting Suzanne Bloch and others in works of Williams, Bax, Purcell. John Blow's opera-masque Venus and Adonis will be produced by the Juilliard Opera Theatre on the same program with Sitwell's Façade, with spoken verses, on Dec. 8. The finale on Dec. 11 presents motets by Byrd, Taverner's Western Wynd Mass, and Lawes' masque Britannia Triumphans, also an Arne harpsichord concerto.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic Symphony, Mitropoulos conducting, Nov. 5, E.—Beethoven's gigantic Missa Solemnis was conducted by Mitropoulos, with Eleanor Steber, soprano; Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor, and Mack Harrell, bass (substituting for Jerome Hines, indisposed) as solo quartet with the Westminster Choir (John Finley Williamson, director).

This work, representative of the style of Beethoven's last period, belongs to the most difficult and problematic tasks to be undertaken by any conductor. It demands a special emotional and intellectual attitude, lest it appear a theatrical composition. Its structural and contrapuntal design must be re-created with the deepest understanding, otherwise much of the score becomes muddy in sound and the great fugul parts are not clear. When Bethoven introduces the solo violin in the Benedictus (seeming like a lonely human soul speaking with its creator) this device should not appear as though it were playing a showy concerto, but must be integrated in the tonal picture. The performance fell short of this lofty goal. One missed clear projection, especially in the choral portions; the atmospheric format, grandiose and intimate at the same time, was only partly realized by the conductor, who approached the score with an almost operatic spirit.

This basic shortcoming was reflected also in the soloists, of whom Mack Harrell spiritually came closest to its real interpretative conception. Eleanor Steber and Nell Tangeman sang with feeling for style, but the tenor (especially vocally) did not blend too well with the rest of the ensemble.

Nov. 12, E.—Brahms' Tragic Overture opened the program, conducted by Mitropoulos, and the same master's Fourth Symphony closed the list. The latter received a reading of great expressive impact. Both works were attacked with irreverence to tradition, but especially in the symphony with stunning results. Individualist that he is, Mitropoulos has his own conception of tempi and pace changes. In the symphony he achieves a reading pulsating with drama and singing with introspective warmth. He and the orchestra were hailed by the audience.

Two novelties were listed. Philip Bezanson's Concerto for Piano and Orchestra, played with fine musicianship and excellent technical facility by John Simms, received its world premiere. Both musicians are members of the State University of Iowa Music Department. The Concerto is a work in which proportion, quality and quantity of musical ideas do not always agree with each other. The two corner movements contain lengthy passages which are bridges between two parts in which the composer has more to say. The Andante is more firmly wrought and the results are more felicitous. The composer with the soloist and conductor acknowledged cordial applause from the stage. Mr. Simms played the local premiere of Louis Aubert's Fantasie for piano and orchestra, a post-Romantic work by a pupil of Fauré, composed at the age of 22 and first performed in 1901 at the Concerts Colone. It is pleasant period music without too much impact, but well written and giving the pianist opportunities to show his dexterity and musical perception. Mr. Simms did himself proud and received a cordial ovation after his excellent rendition.

Nov. 15, A.—Rolf Liebermann, Swiss contemporary composer, whose opera Penelope will be premiered at next year's Salzburg Festival, was represented with the local premiere of his orchestral piece, Furioso. As is to be expected from a modern composer, Liebermann is a first rate orchestrator and in his score expresses the designation of the title to perfection. The work falls into three parts, the begining and ending really Furioso, and almost a concerto for percussion with orchestral accompaniment; for contrast there is a lyric middle section of emotional and melodic appeal. The novelty, excellently played by Mitropoulos and his orchestra, was warmly received. Other orchestral offerings were repeats from earlier programs, Mendelssohn's overture Fingal's Cave, and Schumann's Symphony in B flat.

Mischa Elman was soloist in the Mendelssohn Violin Concerto. Enough has been written of the artist's beguiling tone, which again enchanted the audience, but special praise must be given to the masterly musical interpretation of the work, that did not leave a detail unattended and spoke for Mr. Elman's superb musicianship and mature artistry. The audience gave him an ovation.

Nov. 19, E.—Boris Blacher, contemporary German composer, who enjoys an international reputation and is director of the Berlin Hochschule fuer Music supplied the novelty of the program, Ornaments for Orchestra. If a first hearing of such a score can give any right to judge it, it appears to this reviewer as not music but organized sound—not even always ugly—built under the laws of a self-conceived mathematical principle. The metrical relationship of a series of set combinations of meters is the basis of the treatment of the material. The procedure is applied rigidly, not as a means to an end, but an end in itself. The result (as far as this and apparently many other listeners are concerned) was utter consternation. There seems to be some relationship between Blacher's approach to music in this piece and the Schillinger system, insofar as both are highly intellectualized roads to creation and utilize extra-musical devices for the writing of music. How far this road will lead remains to be seen.

The evening began with a delightful "novelty" by Haydn. The Overture for an English Opera has all the lovable characteristics of his music and in the excellent performance of the orchestra was a delight to hear. John Corigliano was soloist in Vieuxtemps' Concerto for Violin and Orchestra in D minor, played with nobility, technical finesse and mu-

(*Continued on following page*)

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DILLING HARPIST

(Continued from preceding page)

sical taste. He was given enthusiastic applause. The concert closed with Rachmaninoff's stirring Symphonic Dances, op. 45. This highly dramatic work found in Mitropoulos an exciting interpreter, winning an ovation. H. W. L.

Philadelphia Orchestra, Ormandy conducting, Nov. 17, E.—Margaret Harshaw, announced as soloist for this all-Wagner program, had to cancel her appearance in the afternoon due to a sudden attack of laryngitis and could not repeat the success which she had in Philadelphia at three appearances in the same program on consecutive days. On short notice, Mr. Ormandy changed his list to an all-orchestral one, and began the evening with the Overture to Tannhaeuser and the Venusberg music, Paris version. Three excerpts from Meistersinger, Act III, closed the first half. Later Siegfried's Rhine journey, Siegfried's Death and Funeral Music and the Prelude and Love-Death from Tristan and Isolde were given.

Though it was deplorable that Miss Harshaw was incapacitated, the playing of the Philadelphians was of ravishing beauty. Mr. Ormandy gave interpretations of great emotional impact and convincing eloquence. The ensemble responded to his leadership with the esprit de corps which has made it one of the top orchestras in the world. It was a triumph for conductor, the players and Wagner—whose work even now, 70 years after his death, is still one of the greatest human evocations our music possesses.

National Orchestral Association, Leon Barzin conducting, Nov. 9, E.—At its opening concert the National Orchestral Association included in its program Cherubini's Anacreon Overture, Berezowsky's Symphony No. 1, and Hindemith's Metamorphoses on a Theme of Weber. There was an astonishing balance to these orchestral offerings, even more amazing since the orchestra so early in the season has played together only a short while. Its ensemble spirit gives testimony to the fine work done under Mr. Barzin's guidance.

The highlight of the evening was the appearance after an absence of almost 25 years of Ernst von Dohnanyi, composer and pianist, who played the local premiere of his Piano Concerto No. 2, in B minor, op. 42. The work has all the characteristics of Dohnanyi's compositorial technic. It is representative of the cosmopolitan spirit which pervades his work, marked by brilliant orchestration and structural design. The concerto has the sweep and wide melodic arches of the post-Romantic period. It affords the pianist an opportunity for great virtuosity and is beguiling in its beautiful sound. The composer, now in his 76th year, played as many of his younger colleagues should play, with complete abandon, technical sovereignty and a brilliance which was not only attractive in itself but served the music well. He was rewarded with a lengthy ovation. H. W. L.

N. Y. Youth Concerts Association, Nov. 18, A.—The 11th season of this organization opened with the Wheeler Beckett Orchestra of New York presented under the baton of Mr. Beckett, in the first of two concerts scheduled this winter.

The program was made up of vivid items calculated to attract a strong response from the youthful listeners, and including works of Glinka (Jota Aragonese), Tchaikovsky (Sleeping Beauty suite), the Lohengrin Prelude, the March from Sibelius' Karelia suite, and the Grieg Piano Concerto, played in a strong and spirited fashion by Ania Dorfmann.

The concert included a talk on the evolution of the piano by Theodore D. Steinway, illustrated by slides of personalities and instruments shown on the screen. D. H.

Benno Moiseiwitsch, Nov. 10, E.—There are exceptional grandeur, sweep and style in the playing of this artist. The piano to Moiseiwitsch is not just an instrument, a willing servant of brilliant virtuosity, but the means to express a certain musical *Weltanschauung.*

His initial offering, Kabalevsky's Sonata No. 3 in F Major, was performed in this spirit. In this case it made for over-emphasis, but the great virtuosity of the artist carried the work to a triumphal reception. With the same monumentality and spaciousness, Moiseiwitsch then played Brahms' Variations and Fugue on a Theme by Handel.

After intermission Moiseiwitsch played four works by Chopin, of which the G minor Ballade was marred by a few technical slips. The E flat Etude was interpreted with remarkable sensitivity and color, and that in C sharp minor was fleet almost to excess. Beautiful sounds and a moving conception made Rachmaninoff's G Major Prelude one of the highlights of the evening. In the Chopin-Liszt Chant Polonais and Liszt's Tarantella, the virtuoso loosed the sorcery of his pianism. H. W. L.

Helsinki University Chorus, Nov. 15, E.—This group of approximately 60 men offered an impressive program on their first visit to New York since 1938, before a large, enthusiastic audience. Dr. Martti Turunen, the ensemble's director over many years, conducted with a sympathetic and musical skill, making possible outstanding results in the work of the young singers.

The program opened with two old Finnish school songs arranged by Klemetti and a Palestrina Sanctus. The stirring "Hallelujah" from Handel's Messiah was vigorously sung, with clean-cut ensemble effect and understandable English diction. The choristers continued with works in their native language by Madetoja, Linnala, Sonninen, Ranta.

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Toernudd, Pesola, Kilpinen and Sibelius. The vocal quality of the chorus was admirable in its warmth and texture. At no time were interpretive responsiveness, dynamic contrasts and spontaneity lacking. The intense religious strains of the Klemetti arrangement of Amoris Opulentiam were enhanced to a high degree by the quiet, deeply colored and well sustained tonality employed. The Sanctus of Palestrina was performed with sincere regard for all details of this rather difficult work. Excellent incidental soli were a conspicuous part of the program. L. C.

TOWN HALL

Piero Weiss, Nov. 6, E.—Despite a raging storm, a sizeable audience assembled for this program. Mr. Weiss has a musicianly approach and his talents were well displayed in the selections he chose. One might have wished for more evidence of the artist's own personality, subordinated completely to the music he interpreted. The modesty of his approach did not lessen the feeling that a thorough musician was at work, a fine technician of the keyboard, and therefore the enjoyment derived from his playing was genuine. Most satisfying was his interpretation of the Capriccio on the Department of his Beloved Brother by Bach, beautifully projected with proper attention given to details, and thoroughly delightful. Six Variations on a Theme in F major, op. 34, by Beethoven and Chopin's Sonata in B minor completed the first part. The latter half consisted of Brahms' Waltzes, op. 39, and Pour le Piano by Debussy, followed by four encores, all received with appreciative applause. B. C.

Erna Berger, Nov. 8, A.—Singing of rare mastery was heard when the noted soprano returned for the first of two recitals here this season. Her technical standards are such that even a slight cold (noticeable only once or twice during the difficult program) could not hamper the excellence of her renditions. Mme. Berger began with Ilia's aria from Idomeneo by Mozart and the seldom-heard Die Liebe himmlisches Gefuehl, both projected with vocal virtuosity. A group of Brahms and Hugo Wolf songs, the Maedchen-Lieder of the first and six works by the latter (and after each group one encore) made up the first program half. Later the soprano gave Richard Strauss' Brentano Cycle. In these songs Strauss draws upon the limit of the vocal capacity of any singer. With artful coloratura, extremely difficult harmonic turns and rhythmic variances, they mark his summit as Lied composer. With Paul Berl at the piano, Mme. Berger was an ideal interpreter. H. W. L.

Concert Society of N. Y., Nov. 8, 5:30 p.m.—The third program by this newly founded organization presented the New Music Quartet, assisted by Nikita Magaloff, pianist, and Julius Levine, double-bass. A major attraction was the first public hearing of Villa-Lobos' Quartet No. 12, dating from 1950. The three movements seem to be conceived in more of an abstract vein than much of his folk-flavored music. The contrasted moods are brisk, pensive and again animated, with some modern harmonic seasoning, and considerable originality of form. A Chaconny in G major by Purcell was played in memory of Mrs. Elizabeth Sprague Coolidge, as was announced by Dr. Carleton Sprague Smith, and the audience stood for a moment's silent

(Continued on page 27)

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Sybil Shearer Gives N. Y. Dance Program

By Rosalyn Krokover

Sybil Shearer, one of the most controversial of all American contemporary dancers, made one of her rare New York appearances on Nov. 11 when she opened the Brooklyn Academy series, Theater for Dance. It turned out to be an auspicious occasion, for the large auditorium was packed and Shearer devotees were very well represented. Also it was obvious that the dance followers did not mind the subway trek to Brooklyn, for Manhattanites were there in abundance.

For her program this year Miss Shearer created a suite of dances which she titled Shades Before Mars and subtitled Two-and-one-half and One Wishes, Three Pedestrians, And Five Magic Dances. If one is not as concerned with what Miss Shearer is saying as how she says it, a great deal of pleasure is derived. For sheer beauty of movement, endless technical resources and dynamic variety, she has few if any equals. Her movement is completely uninhibited. When she chooses to be lyric, it is complete, all-out unabashed lyricism, a joy in these days when many modern dancers lean more toward the inhibited, conscious type of movement. Her range of expression through movement seems unlimited. At times she is magnificently sculptural, at times she portrays what amounts to a pathetic Chaplinesque figure, and again she seems to be concerned mainly with the expressive potential of the hands or feet. Her musical sensitivity is also a virtue.

Her costumes were imaginatively weird and could conceivably have been from Mars, for they surely were not of this world. The music was all by Bartok and very well played by the pianist David Tudor. The lighting, by Helen Morrison, was strikingly effective.

Hurok and Coast Tell All

Books about, and occasionally by, dancers appear frequently; but rarely does the reader get the story of the man behind the scenes who makes the performances possible. Two books by two impresarios—S. Hurok and John Coast—have been issued recently, and there the similarity ends. Mr. Hurok is a professional impresario in the full sense of the word while Mr. Coast's tale is that of a dedicated amateur.

John Coast's Dancers of Bali (G. P. Putnam's Sons, $4) tells the story of the Balinese troupe that toured the U.S. so successfully last year. And it was mere coincidence, a delayed letter, that kept the two men's paths from crossing. For if a letter from the Hurok office had arrived on time, it is just possible that Hurok instead of another manager would have arranged the bookings in this country.

CONDUCTOR AND SOLOIST . . . Claire Coci with Carl Bamberger, under whose baton she will appear on Dec. 9 with the orchestra of the Mannes College of Music at the American Academy of Arts and Letters.

Mr. Coast is a native of London who became enamored of the Eastern Islands in general, and Bali in particular, after a stretch in a Japanese prison camp. He learned the language and customs of the Balinese and with the help of his devoted and capable Japanese wife was determined to give the Western world an opportunity to share his enthusiasm. They had difficulty creating a company, building a program that would be acceptable for western consumption and yet retain authenticity; they had to overcome all kinds of intrigue, political and otherwise; the obstacles were endless. The result of this effort made history in this country, but for the Coasts it turned out to be nothing more than a labor of love and heartbreak. When the company proceeded on its cultural mission to Europe, they were left behind because of some political expediency.

The book makes fascinating reading, for through the pages emerge a beautiful picture of life in Bali, character sketches of the natives and their reactions to western civilization. Surely everyone who saw the dancers will want to read this book, as well as anyone who would like to get a clear picture of life in Bali.

If you would like one inside story on the many Ballets Russes, Ballet Theatre and Sadler's Wells, S. Hurok Presents (Hermitage House, $4.50) is your book. No one will deny that Hurok has introduced more dancers to this country than any other individual, and that he is not afraid to gamble on a company or individual artist. And while he admits that the classic ballet and Spanish dance are closest to his heart, he has at one time or another beat the drum for every type of dance and dancer ranging from Pavlova, Duncan, and Shankar to Graham. All have appeared under his auspices.

There is some repetition in this book concerning Pavlova, Duncan, and others, for those who have already read Impresario, his first book. However, starting with the Fokine section, about a quarter way through, the reading becomes very lively. And when Colonel de Basil, Serge Denham and Lucia Chase are discussed, Mr. Hurok's reminiscences are not exactly charitable.

The opinions expressed in this volume are, of course, Mr. Hurok's own. The reader must remember that there are usually several sides to every story concerning the ballet world. But once that mental readjustment is made, one will find much that is interesting, amusing and even instructive in the book. It is not for nothing that Mr. Hurok has spent a good part of his life in ballet, and he here is sometimes breathtakingly frank.

Dance News

Ballet Theatre Foundation and the Ford Foundation TV Workshop have collaborated for the production of a new ballet to be presented on Omnibus, Dec. 6. Following the television premiere it will take its place in the permanent repertoire of Ballet Theatre and its first stage performance has been scheduled for Dec. 27, when the company gives its gala benefit program at the Metropolitan Opera House. Based on Hemingway's short story, The Capital of the World, it will be choreographed by Eugene Loring to music by George Antheil. Esteban Frances designed the set and cosumes. . . . John Butler created the dances for the NBC-TV performance of Verdi's Macbeth on Nov. 28. . . . Helen Tamiris will be the mistress of ceremonies for the Merry-Go-Rounders benefit dance concert on Dec. 10 at the "Y." The proceeds will be used for new productions for the group. Artists donating their services are Janet Collins, Daniel Nagrin, Lucas Hoving, Lavina Nielson, Ruth Currier and Lucy Venable.

NBC Symphony Opens Season

With Toscanini afflicted with a light case of flu, another past-master of the baton, Pierre Monteux, upon the maestro's invitation conducted the NBC Symphony's opening concert on Nov. 7 at Carnegie Hall. His list consisted of two masterworks of the classical repertoire, of which he is one of the most renowned interpreters, Beethoven's Leonore Overture No. 3 and Brahms' Second Symphony. The orchestra sounded with the utmost clarity, a characteristic of this leader's art, and in its marvelous balance was of rare euphony. The Leonore Overture contained dramatic fervor, never infringing on the accuracy of execution. The Brahms Symphony was a beautiful combination of romantic emotion and transparent design.

On Nov. 15 Monteux again took over the baton and gave magnificent readings of Beethoven's Symphony No. 7 and three excerpts from the same composer's The Creatures of Pometheus.

RADIO NOTE BOOK

NBC: The NBC Television Opera, following its performance of Lady Macbeth by Verdi on Nov. 28 (to be reviewed later), promises the following works: In December Menotti's Amahl and the Night Visitors will again be given. January will be skipped, but in February Mozart's The Marriage of Figaro will be heard in two parts, an hour and a half each week, on dates to be announced. If arrangements can be made, the new opera, The Taming of the Shrew, by the American composer Vittorio Giannini, will be given in March. In April Debussy's Pelleas and Melisande will be heard, and the season will close in May with Richard Strauss' Salome. All of the presentations will be in specially-prepared English translations. . . . Eleanor Steber, Risë Stevens, Jerome Hines, Robert Rounseville, Brian Sullivan and Thomas L. Thomas sang in the silver anniversary celebration of The Voice of Firestone on Nov. 20. Howard Barlow conducted the program.

CBS: The Music Room presented Grace Castagnetta on Nov. 15, playing Ravel's Sonatina; and the American soprano Suzanne Der Derian was heard on Nov. 22 in a program ranging over three centuries of music of folksongs and two songs of the Spanish contemporary composer Obradors. . . . Twentieth Century Concert Hall under Alfredo Antonini, and produced by Oliver Daniels, offered the premiere of Wood Notes for solo flute (John Wummer), harp and string orchestra by Richard Donovan and the Prelude and Allegro by the Iowa-born composer John Verrall, Nov. 15 and 22.

WQXR: Music Magazine took its listeners to the opera to hear a Pelleas and Melisande rehearsal two days before the opera had its revival at the Metropolitan. Fred Grunfeld presented a behind-the-scenes report on the Metropolitan production, including interviews and discussions with Pierre Monteux, conductor, John Guttman, assistant director, Max Rudolf, artistic director, Dino Yannopoulos, stage director, Horace Armistead, designer, Nadine Conner and Theodor Uppman, who sang the leading roles. . . . The Young People's Concert of the New York Philharmonic-Symphony Society opening event on Nov. 28 was broadcast from Carnegie Hall. Wilfrid Pelletier conducted; Marilyn Du-Vieuxtemps Violin Concerto commendably.

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SILHOUETTES By MARY CRAIG

Joan Holley, Pianist, Is Heard on Two Continents

A tall, handsome young girl walked across Carnegie Hall stage recently and took a solo place at the piano, playing successfully with a major symphony orchestra. She was Florida-born Joan Holley, and behind the event lies a story, but even more, there is a record of years of ardent study and work.

Still in her early twenties, Miss Holley is not much of a talker, perhaps preferring to permit her agile fingers to speak for her. "I imagine practice and preparedness pay off," she says.

Born in Orlando, Florida, Miss Holley began music study as soon as she could learn to distinguish the keys of the piano. She worked first under the tutelage of her mother, herself a fine pianist, who as a youngster had been prepared for study with Leschetizky. World War I put an end to Mrs. Holley's career aspirations but her training has served her daughter well.

A fine, comprehensive schedule of study was outlined, including violin. Joan Holley became a virtuoso on that instrument during school years But the piano held her real devotion.

When she was still quite small, Christmas brought her a large, lovely doll in fluffy pink organza. "Put that old gal away. I don't like her!" exclaimed juvenile Miss Holley and—presumably—went back to her quarter-size piano.

Sherwood College of Chicago, the Juilliard School of Music in New York and private teachers including Edwin Hughes, Alfred Mirowitch here and European coaches continued the development of the young girl's musical gifts.

The Holleys lived for a time in Europe, which led to Joan's first Continental tour. After her return to America she began study with Ernst von Dohanyi, who holds the Chair of Piano at Florida State University in Tallahassee. During this period of about four years, Miss Holley gave an admirable New York Town Hall recital, toured widely in the United States and was engaged for a second series of concerts in Europe, where she was heard in Western Germany, France, Holland and England. At Wigmore Hall, London, she premiered three new compositions by Dohnanyi and was invited by Radio Free Europe (Munch) to record all of the best known piano works of her illustrious maestro.

Her pianistic ability, a real personal charm and flair for the stage have won for her a third European tour, starting in September, 1943, with repeat concerts in countries previously visited and extended into Scandinavia.

Recently a signal honor came to Miss Holley when she was invited to act as a "stand in" for Ernst von Dohnanyi in the two weeks of rehearsal required for the premiere of his Concerto No. 2 in B minor with the Symphony Orchestra of the National Orchestral Association. Leon Barzin, conductor, appreciative of the unusual rhythmic pattern and other technical difficulties of the Concerto, had planned extra rehearsing. Dr. Dohnanyi had unalterable commitments, one being an appearance as soloist with the State Symphony Orchestra, Dr. Karl Kuersteiner, Dean of Florida State University, conducting, a program highlight of the convention of the Florida State Music Teachers Convention.

Miss Holley, just back from Europe, had studied the B minor Concerto and was available. So after a quick brushup with Dohnanyi, she came to Carnegie Hall and did the job to the plaudits of all concerned. Photogenic, she played with poise and technical security which once again brought her awards. She was heard in the New York radio premiere of this Concerto and was promised a guest artist appearance with Mr. Barzin and his Symphony Orchestra next season.

PREPARING FOR MANHATTAN CONCERT . . . Ernst von Dohnanyi, Joan Holley and Leon Barzin at a rehearsal of the National Orchestral Association, when Dohnanyi's Piano Concerto No. 2 was given its New York premiere.

NYSTA Holds Forum Meeting

The Discussion Group of the New York Singing Teachers Association held its first meeting (second season) on the afternoon of Nov. 8 in the studios of Burton Cornwall, chairman of the committee. Other members of the committee are Helen Fouts Cahoon, Edith Nichols, Maurice Finnell and Clarke Steigerwalt. The subject discussed was Fundamental Principles of Posture and Breathing.

The members of the panel on this occasion were Everett Engstrom, Mme. Lotte Leonard, and Edwin Orlando Swain. Mrs. Cahoon was moderator.

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Orchestra Notes from Various Cities

An acoustical experiment was conducted by the Philadelphia Orchestra, in which its patrons participated, at the concerts in the Academy of Music in that city on Nov. 20 and 21. The first half of each program was presented with an entirely open stage, as announced by the manager, Harl McDonald. The second half employed the acoustical shell, adopted in 1942, which was placed in position during the intermission. After each performance, members of the audience were asked to compare the tonal effects of the two arrangements. Postcards were distributed with the programs, to be mailed at the convenience of the listeners, and containing their comments. . . .

The Rochester Philharmonic Orchestra, under Erich Leinsdorf, is giving a Brahms Cycle in its Eastman Theatre concerts, in which all the symphonies and overtures by that master will be heard. At the second event, Szymon Goldberg was soloist in the Violin Concerto. A novelty on the third program was the Overture to a Nuclear Reactor composed by Arthur Roberts, a scientist at the University of Rochester. . . . The Havana Philharmonic Orchestra will have Desire Defauw conducting on Dec. 18 and 20. Dec. 9, Feb. 24 he conducts the Chicago Symphony Orchestra in the TV series sponsored by the Chicago Title and Trust Company, WGN-TV Channel 9. Besides his regular concerts with the Montreal Symphony, he will appear as guest conductor with the Detroit Symphony Orchestra, Feb. 18. He is also conducting this season's concerts of the Illinois Wesleyan University Orchestra in Bloomington. . . . The Chicago Symphonietta was conducted in four concerts by Grant Fletcher, Oct. 9 and 16, sponsored by the Music Performance Trust Fund and Chicago Federation of Musicians, Local 10, A.F. of M. . . .

A new symphony orchestra for Alhambra and the San Gabriel Valley, including northeastern Los Angeles, has been formed by Israel Baker, well known concert violinist and conductor. A contest is being held to choose an official name for the ensemble, whose personnel is being recruited from a dozen towns in the area. Rehearsals are under way, and three concerts have been planned for the current season. . . .

David Forester made his bow as the new permanent conductor of the San Bernardino Valley (Cal.) Symphony Orchestra with a concert in Valley College Auditorium on Dec. 1. (Former conductor of the Baton Rouge Symphony, Mr. Forester founded the Hollywood Canteen Orchestra during the war.) Novelty of the first concert was the American premiere of a March-Ballet by Paul Schoop, a lively satire on the Radezky march theme. The soloist was soprano Bonnie Murray ,who sang arias from Carmen and Louise. . . . Josef Krips, conductor of the Buffalo Philharmonic Orchestra, has scheduled a Beethoven cycle In addition to the performance of all the Beethoven symphonies during the five-week series, Jascha Heifetz and Artur Rubinstein have been engaged as guest soloists for the Violin and Piano Concerti. . . . Ruth Slenczynski, Californian pianist, has been signed as featured soloist with the Boston Pops Orchestra for its second nation-wide tour commencing in February. . . . Maurice Abravanel will appear as guest conductor with the Houston Symphony Orchestra during the week of Dec. 1-7.

• • •

The National Symphony, under Howard Mitchell, in its Baltimore concert on Nov. 17, presented the world premiere of the Fourth Symphony by Spencer Huffman, and repeated it the following night at Constitution Hall in Washington; Mr. Huffman is a member of the Peabody Conservatory faculty. This orchestra reports that its six paid student concerts (two series) on Tuesday and Thursday afternoons at the same hall have been sold out. In addition, over 40,000 high school and elementary school pupils will attend 14 free student concerts, underwritten by several business firms and individuals as a civic gesture. Through the facilities of WGMS in Washington and WITH-FM in Baltimore, all the student programs are being broadcast. . . .

The Detroit Symphony, under Paul Paray, has scheduled a first American performance of Julius Chajes' new Piano Concerto, with the composer as soloist, at the Detroit Masonic Auditorium on the evening of Dec. 17. Mr. Chajes previously performed this work in Paris, Vienna and Jerusalem. . . .

Peter Mennin's Sixth Symphony received its first public performance from the Louisville Orchestra at its second pair of subscription concerts, Nov. 18 and 19. The orchestra commissioned Mennin, Jacques Ibert, Roy Harris, Quincy Porter and Bernard Rogers to write works for its 1953-4 series. The ensemble's novel "Stub Club" provides an opportunity to meet the composers and conductor, Robert Whitney, after the concert at a reception to which all those holding ticket stubs are welcome. . . .

Under the direction of Dr. Erno Daniel, musical director, the Wichita Falls (Tex.) Symphony began its series of five subscription concerts (sixth season) at Memorial Auditorium on Nov. 2, with a program of works by Bach, Bartok, Rimsky-Korsakoff and Tchaikovsky. Bartok, whose Hungarian Peasant Songs were performed, was an instructor (along with Dohnanyi and Kodaly) of Dr. Daniel at Budapest Conservatory, and the latter was for nine years a master of piano there, using Bartok's former studio. . . .

Branscombe Choral Concert

The Branscombe Choral, women's chorus under the direction of Gena Branscombe, composer and conductor, will present its 20th annual Candle Light Service of Christmas Music on Sunday, Dec. 20, at 5 p.m. at the Broadway Tabernacle Church, New York. The program includes works by Bach, Gibbons, Jean Berger, two new American scores, Christ Child's Lullaby by Willy Richter and Carol of the Shepherds by Stanley E. Saxton, also French, Spanish and Greek carols in special arrangements.

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Chicago Season Provides Highlights

By René Devries and Dosha Dowdy

CHICAGO.—Fritz Reiner's Chicago Symphony concert programs of the past three weeks have been particularly rich in content and performance. There were fourteen composers, from Bach to Stravinsky, represented by nearly as many forms—fresh performances of overtures of Weber, Beethoven and Mendelssohn, given new importance under Reiner's baton; symphonies of Mozart, Beethoven, Mendelssohn and Tchaikovsky, played with full respect to each master. Roberta Peters made her first appearance here in impressive performances of Mozart's demanding recitative and aria, Ma che vi fece, o stelle, and arias from Strauss' Adiadne auf Naxos and Stravinsky's The Rake's Progress (third scene from Act II).

There were also two attractive novelties — Bartok's Roumanian Dances arranged by Weiner, brilliantly performed, and a premiere of Samuel Barber's Souvenirs — a captivating score based on dance forms, played with subtlety and contagious spirit, with the composer present to receive warm acclaim. Other highlights were the first solo appearance of Janos Starker, the orchestra's principal cellist, in Dvorak's Concerto for Cello in B minor, a musicianly, deft and warm performance that gave further reason for pride in having this fine artist for our own. Reiner's Strauss performances were also augmented by a fascinating performance of Till Eulenspiegel's Merry Pranks, so subtle, so highly descriptive and brilliant as to make it memorable.

Cleveland Orchestra in Visit

The Cleveland Orchestra, under George Szell, with Theodore Lettvin as soloist, opened the History and Enjoyment of Music Series here, Nov. 15, with an all-Beethoven program listing the Egmont Overture, the "Emperor" Concerto, and the "Eroica" Symphony, the latter with a particularly beautiful slow movement (Marcia Funèbre).

The orchestra has grown considerably in stature since it was last heard here several years ago. The string choir sang sonorously, the woodwinds played admirably, and if the brass was less smooth in performance, one felt that the combined players gave their best efforts to their conductor. Szell's enthusiasm was more evident than usual, enabling him to project the music tellingly and with unfailing interest. This meticulously trained orchestra will be still finer when one can listen-and-watch without being so conscious of workmanship.

Lettvin's performance was a happy one and warmly applauded, with conductor and soloist well attuned. The artist is one of the bigger talents among younger pianists, and it is good to see that with each appearance there is further growth in his artistic stature. His interpretation of the "Emperor" paid respect to tradition, yet was personal, thoughtful, extremely musical.

Orchestra Hall Concerts

Other concerts in Orchestra Hall recently included an appearance of the Virtuosi di Roma, again under the inspiring leadership of their founder and conductor, Renato Fassano, who with his group of fine artists—each a virtuoso soloist—recreated rarely heard musical masterpieces of Marcello, Albinoni, Vivaldi, Cambini and Rossini, in the purest, most beautiful chamber music performances. . . . Cesare Siepi, outstanding basso of opera and concert, thrilled his large audience with his beautiful voice and superb artistry in Schumann lieder, operatic arias, songs of Strauss and others. . . . A Schubert Memorial concert had Jennie Tourel, singing with her usual skill though perhaps not in her best form vocally, a group including Wehmut, Fischerweise, Der Schmetterling, Ständchen, and five songs from Die Schöne Müllerin; also Ervin Laszlo, with high pianistic talent not yet matched with equal interpretative taste and musical maturity, though with performances often sensitive and warm; Rudolf Firkusny, playing beautifully the rather ungrateful A minor Sonata, op. 153, and two Impromptus; finally a chamber group composed of Leonard Sorkin and Irving Ilmer of the Fine Arts Quartet, with Dudley Powers, cello, and Harold Siegel, doublebass, in a well interpreted though rather pale version of the "Trout" Quintet.

ISCM Opens Series

The season's first public program of the International Society for Contemporary Music presented at Fullerton Hall on Nov. 15, offered quartets by Lukas Foss (1947), Leo Stein (1934), and the Piano Quintet of Ernst Toch (1938). The two youthful quartets (Mr. Stein was 24 and Mr. Foss 25 when they composed their works) show some awkward spots in transitory devices, and some tendencies to overuse of repeated phrases, or rhythmic combinations for purposes of emphasis. Each man is a melodist essentially and each work, as well as being strongly orchestrated, has a definite lyric line that sustains interest even for listeners only concerned with a tune. The Toch, a score of the composer's more mature years, has more substance, greater finesse of craftsmanship, and more contrast of mood and style between movements. In the slow movement —the Contemplative Part—particularly, there are sustained piano passages of great beauty, as well as strongly written piano part in the finale. All three works were given intelligent, well-balanced performance by the De Camera String Quartet of the De Paul School of Music, joined in Toch by Clara Siegal at the piano. H. L. B.

New York City Opera Appears

The New York City Opera opened a series of performances at the Civic Opera House, with Joseph Rosenstock as

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musical director. The most sensational happening of the performances was that in Carmen on Nov. 19, David Poleri, singing Don Jose, opposite the Carmen of Gloria Lane, made an unscheduled exit in the final act, leaving Miss Lane to finish the death scene alone. This virtually unprecedented event was later explained by the tenor on the plea that he had "an attack of bursitis and a heavy schedule" and that the two caused him to "explode at the wrong moment." The situation was saved by Walter Fredericks, another tenor of the company, singing Mr. Poleri's lines from the wings.

Irmgard Vacano's Recital

Irmgard Vacano presented in her Chicago debut (Fullerton Hall, Nov. 15), a recital program more alluring in content than interesting in presentation. Mme. Vacano is a routined singer whose dramatic soprano, best suited to opera, has finer capabilities than her faulty production allows her to display. She interpreted with taste and sincerity, a group of Purcell, Hindemith (from Das Marienleben), and songs arranged by Britten; Songs from Argentina by Carlos Guastavino; Brahms' Zigeunerlieder, and works of Strauss. In her husband, Wolfgang Vacano, the recitalist had a musicianly and sensitive accompanist.

Vida Chenoweth, Marimbist, Heard

Those who have thought of the marimba as an instrument only for popular entertainment would have found Vida Chenoweth's recital in Fullerton Hall a revelation. The attractive, poised young artist, took immediate command of her audience, bringing forth all of the beauties to be extracted from her instrument. She produced beautiful and varied tonal effects resembling many orchestral instruments, and with remarkable virtuosity and regard for style, played a program of Bach, Fissinger (Suite for Marimba), Preludes and Etudes by Musser, works of Ulrich including a Prelude, Chorale and Finale written for Miss Chenoweth and given its premiere), pieces by Matthies, and Paul Creston's Concertino. She was enthusiastically applauded by her audience of old and new devotees and returned for encores.

Eckhart Wins Citation

Percy B. Eckhart, Chicago lawyer and business man, who in 1911 organized the Ravinia Company, from 1938 to 1950 was chairman of the Ravinia Festival Association, also serving since the latter year as a trustee and member of its executive committee, has been awarded the third annual Citation of the Chicago Business Men's Orchestra and the Musical Courier for having made one of the greatest contributions to Chicago's musical endeavors. Announcement of the award was made by Allan Carpenter, president of the Chicago Business Men's Orchestra, which this year begins its 33rd season.

Mr. Eckhart, who is also a member of the Chicago Symphony Orchestra Association, was honored at a breakfast in the Palmer House on Monday morning, Nov. 30. The Citation was formally presented to him at the Orchestra's fall concert that evening in Orchestra Hall, Dr. Preston Bradley making the presentation.

The Citation was established as an annual project of the Chicago Business Men's Orchestra two years ago "to give greater recognition to outstanding nonprofessionals in the field of music—individuals or organizations—whose civic musical endeavors may have received less than their full share of recognition in the past." The panel of Chicago citizens acting as judges since the first Citation are: Edward Barry, Dr. Preston Bradley, Mrs. John Alden Carpenter, Randall Cooper, and Mrs. Nicolai Malko.

NIKOLAI MALKO rehearsing with the Royal Philharmonic Orchestra, Oct. 10 in London, where he also appeared on TV in the series, "The Conductor Speaks." During October and November, he led concerts of the South Wales Festival, a duty shared with Sir Thomas Beecham; the Sheffield Philharmonic, Liverpool Philharmonic, Birmingham Symphony, the Oslo Philharmonic and the Esbjerg Symphony Orchestra in Denmark. Before returning to this country for appearances as guest conductor of the Cincinnati Symphony Orchestra, Jan. 22 and 23, Malko will conduct the BBC Symphony in three concert performances of Prokofieff's The Love of Three Oranges. He will return in late January to Copenhagen to begin his concerts with the Danish State Symphony Orchestra, Feb. 1. The conductor's recordings with the London Philharmonia and the Danish State Symphony are now being released by RCA Victor in the U. S.

Leonard Hungerford's Program

Leonard Hungerford, in his piano recital in Kimball Hall recently, reaffirmed the excellent impression he made here last season in his Chicago debut. He is a sincere, mature musician, with finely cultivated technic, articulate, and musical. His program, not an altogether grateful one, held three Fantasias of Bach, Brahms' Variations on an Original Theme, op. 21, No. 1, the Beethoven F sharp major Sonata, op. 78, a group of Chopin, and Schubert's "Wanderer" Fantasie.

Cliff Dwellers Club Opens Series

The Cliff Dwellers Club of musicians, painters, writers and laymen important to arts and letters, arrange a series of musical events each season. The autumn program on Nov. 17 presented John Weicher, concertmaster of the Chicago Symphony, and Rudolph Reuter, pianist, a duo which has played together for many years. They performed violin and piano sonatas by Brahms and Grieg, in between which Mr. Reuter played a fine group of solos: Granados, Liszt, Fauré and Debussy. The club was filled to capacity and the response was enthusiastic.

Andrew Foldi on WFMT

Andrew Foldi, basso, accompanied by Robert Lodine, made a recital appearance over WFMT, Nov. 21, in a program listing Handel arias, Brahms' Four Serious Songs, and Eight Hungarian Folksongs of Bartok.

Marion Hall on Chamber Series

Marion Hall, pianist, will make a joint appearance with Sheppard Lehnhoff, violist, in a sonata program in the University of Chicago Concert Series, Dec. 4, featuring a first performance of a Sonatine by Reichel, modern Swiss composer, and the Hindemith Sonata, op. 11, No. 3 She will play a first performance of the Ferguson Concerto for Piano and String Orchestra on Dec. 16 with the Roosevelt College Sinfonietta, conducted by Gomberg. This work was commissioned by the British Government for the 1951 Festival.

Gilbert Reese's Activities

Gilbert Reese, now in his second year as principal cellist of the Indianapolis Symphony orchestra, and a member of the newly formed Jordan String Quartet of Jordan College of Music, Butler University, will be soloist with the Indianapolis Symphony in Strauss' Don Quixote, when Sevitzky conducts a Strauss Festival at the concerts of Jan. 16 and 17. Mr. Reese, a pupil of Alexander Borisoff, Diran Alexanian and Pablo Casals, has won honors in his own country as well as in Europe, during a recent tour. His Chicago recital May 5, 1954, is keenly anticipated.

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Los Angeles Philharmonic Features Own Soloists

By C. Sharpless Hickman

LOS ANGELES. — The Philharmonic Orchestra is spotlighting its own personnel this season (its 35th), with many works calling for important solo passages by orchestra members. Typical have been the past two concert pairs. At one Sanford Schonbach was the expressive viola d'amore soloist in Loeffler's La Mort de Tintagiles, sharing honors with Leonard Pennario, who played the Second Piano Concert by Saint-Saens. There were two soloists at the other pair, too: Bert Gassman, who played a Concerto for Oboe in C minor by Marcello, and violinist Heimo Haitto, who was heard in Vieuxtemps' Fourth Concerto. This policy, which will be pursued further in coming programs, gives recognition to some sterling artists in the Philharmonic's ranks, and provides for programmatic variety which further enhances conductor Alfred Wallenstein's consistent discrimination in this regard.

It was pleasant to hear the dramatic poem by Loeffler, which reminded one again of the relative neglect which seems to have fallen upon this Alsatian-born composer who was for two decades a member of the Boston Symphony Orchestra. Mr. Schonbach's skillful handling of the solo passages benefitted greatly from Wallenstein's adroitness in controlling the mass of orchestral tone, which was rich and fluid but never overwhelming.

Pennario's playing, though brilliant and ovation-provoking, did not always match in its romantic feeling the conductor's accompaniment. However, it was evidence of Pennario's maturity to see him leaning a bit away from flamboyance rather than plunging in over his head, as has sometimes been the case in the past. The program opened with a solid-bodied reading of the Symphony No. 3 by Roy Harris, and closed with an ill-balanced performance of the suite from Der Rosenkavalier, which was unnecessarily brash and brassy in many spots.

Mr. Gassman's playing of the Marcello oboe concerto at the next program was just a trifle dry, though beautifully refined in its statement. In the Vieuxtemps violin concerto the Finnish-born erstwhile child prodigy, Heimo Haitto, won very warm acclaim for the purity of his tone, his technical precocity and the flair with which he captured the style of the work. A series of Wagnerian orchestral excerpts, played in a rather warmed-over manner, closed the concert.

Community Orchestras Appear

Though the Philharmonic is the principal orchestral gem of the southwest, the Los Angeles area's avid musical interests permit the staunch support of several community orchestras of considerable artistic merit. Already launched are the seasons of the Pasadena Civic Symphony under the baton of Dr. Richard Lert; the Inglewood Symphony under Ernst Gebert; the Santa Monica Civic Symphony under Arthur Lange; the Glendale Symphony under Scipione Guidi; the Burbank Symphony under Leo Damiani; and the Highland Park Symphony under Constantine Callinicos. The California Junior Symphony—a top-flight training group led by Peter Meremblum, which has appeared in many films—has already given three programs, at one of which Artur Rubinstein was the soloist in a reading rehearsal which found him enjoying the occasion as much as did the members of the orchestra, most of whom are of high school and college age.

European Groups in Visit

An electrifying visit was that by the Guard Republican Band of Paris, which made its major local appearance on Elmer Wilson's series at Pasadena Civic Auditorium. Virtually ignored by Los Angeles critics, its playing was a revelation of brass and woodwind flexibility and intonation. Its 72 players created sounds of unbelievable mellowness and beauty; even in the most explosive tutti passages there was never a hint of harshness, and the delicacy of nuance and the fantastic precision made such works as l'Apres-midi d'un Faune and Till Eulenspiegel an almost necromantic achievement.

Another group from Europe — the Quartetto Italiano — repeated its triumphs of two years ago in concerts for the Music Guild at U.C.L.A. and the Coleman Association at Pasadena Playhouse. Their tonal homogeneity, their technical ease and clarity of expression, and their supple buoyancy again were matched by their stylistic adaptability in music by Giardini, Mozart, Beethoven, Schubert, Wolf, Turina and Kodaly.

Recitals

The flood of recitals in this area produced two or three surprises on the part of both local artists and visiting "names." Jan Peerce's concert at Occidental College found the tenor in remarkably fine voice, singing to a predominantly youthful audience which filled the pit and flooded over onto the stage, and which seemed to enjoy thoroughly his informal remarks and very formful singing.

Julian Karolyi's first formal Los Angeles recital (he had been heard in club and college concerts here last season) was enthusiastically received. His bravura style of playing was most effec-

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tive in a Chopin ballade and nocturne, in the dramatic B Minor Sonata of Liszt, in Dohnanyi's F Minor Capriccio and the Marosszek dances of Kodaly. His technique is not consistently well-disciplined, but he is capable of extraordinarily brilliant and beautiful playing in the course of an evening.

Marilyn Neely's piano recital on Ethel Leginska and Mary-V. Holloway's "New Venture in Music" series showed the 15-year-old Glendale youngster to have made tremendous strides as an artist. Her innately sensitive musicianship is still somewhat stiffened by attention to technical problems—which were admirably solved for the most part—and in portions of MacDowell's First Modern Suite and Debussy's Children's Corner there was exhibited some superb playing. Present in the audience was Mrs. Edward MacDowell, who spoke with fascinating reminiscence of her husband's music. A MacDowell work will be part of every program in this piano series.

Margery MacKay's concert of 20th century vocal music was of particular interest. This young ex-U.S.C. soprano is a well-prepared singer whose dramatic flair is apparent in all of her offerings—though sometimes a bit too much ostentatiously blue-printed for the best natural effect. Her offering of Three Poems by Carlos Chavez was outstanding on a program which also included songs by Mahler, Ravel, Milhaud, Halsey Stevens, Roger Sessions (the stark but moving Fishwife's aria from The Trial of Lucullus), Theordore Chanler and Harper MacKay—the latter the singer's husband and splendid accompanist.

Fourteen operas in fourteen days by the San Francisco Opera Company seemed to have little effect on the popularity of U.C.L.A.'s home-grown operatic presentation under the baton of Dr. Jan Popper, whose opera workship joined with the Theatre Arts Dept. to stage Gluck's one-act opera, The Reformed Drunkard (L'Ivrogne Corrigé) and Leonard Bernstein's television opera, Trouble in Tahiti. Before a near-capacity audience these contrasting works won both enjoying laughter and tremendous respect for the artistic standards maintained, with soprano Joan Reither and tenor Gene Bernath outstanding among the singers. John H. Jones settings for the Bernstein opera were particularly splendid. But not all of Dr. Popper's splendid training and conducting could make this work suitable as a large-scale presentation in a 2,000-seat hall. It is an intimate musical skit whose wit becomes crippled when one must work too hard to concentrate on its words in a large hall.

Glendale Symphony Auditions

At the annual auditions sponsored by the Glendale Symphony Association, Glendale, Calif., more than 80 young musicians were heard. First place winners to be presented with the orchestra during 1953-54 include Olegna Fuschi, pianist, and Lillias Gilbert, soprano. There was no winner in the string division this year. In the youth division, 14-year-old Adrian Ruiz won first place in piano, and has already appeared in the Young Peoples Concert of Nov. 22, performing the Liszt Hungarian Rhapsody with the orchestra. The next twelve contestants will be presented at the symphony-previews during the season. Many winners in these annual auditions have gone on to successful careers, including Jean Fenn, 1949 winner, who recently bowed at the Metropolitan Opera.

The Glendale Symphony, which opened its 30th consecutive season on Oct. 26, has been for nine years under the musical direction of its conductor, Scipione Guidi. Six concerts are scheduled for this season, and many new member have enrolled. The opening concert, which presented the new concertmaster, Laura Griffing MacDuff, as soloist, was dedicated to the memory of Mrs. Lillian McElroy, a founder and for 29 years an active member of the orchestra's board of trustees, who died in August.

Pacific Coast Jottings

Erich Wolfgang Korngold has completed a Symphony in F sharp, op. 40, with first performance scheduled for Vienna during 1954; the two new compositions of Korngold for orchestra, a Theme and Variations, op. 42 and Straussiana (based on themes by Johann Strauss), premiered by the Inglewood Orchestra under Ernst Gebert, had a nationwide broadcast over NBC on Nov. 22. . . . The Bösendorfer Piano of Vienna was introduced to Southern California on Nov. 23 by Manning's piano house at a reception and musicale in the music room of the Biltmore Hotel,

(*Continued on following page*)

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(Continued from preceding page)

Los Angeles. Participants in the program included Adolph Baller, pianists; Jan Popper, pianist-conductor; Gabor Rejto, cellist; and Beta Popper, mezzo-soprano. . . . Lee Madsen, mezzo-soprano, and John J. Nosche, baritone, are being presented in the Young Artist Debut Recital at the Wilshire Ebell Theater on Dec. 1 on the concert series of Phi Beta, national professional women's fraternity of music and speech. . . . The Scripps College Alumnae presented the Scripps Chamber Music Players in a benefit recital at the Wilshire Ebell Theatre on Nov. 30. . . . Events at the Beverly-Fairfax Jewish Community Center have included a recital in the Musicians in the Making series (Dr. Anneliese Landau, musical director), by Jocelyn Schneider, pianist, and Helene Briar, soprano, and the first four of nine lectures by Dr. Landau, illustrated with recordings, and dealing with Anton Bruckner, preceding five in December on the music of Gustav Mahler. . . . Pupils of Nelle Gothold, teacher of singing, were heard on Nov. 14 at her studio in a program entitled Songs of Love and Life. . . . Helena Lewyn and James Decker included one movement of the Sonata for horn and piano by Hindemith when they appeared on Nov. 15 for the Los Angeles branch of the Music Teachers Association of California.

Zeisl Works Heard

Eric Zeisl, composer of Leonce and Lena, comic opera premiered by the Los Angeles College Opera Workshop, came to this country with a background including graduation from the State Academy of Music in Vienna and affiliation as professor with the Vienna Conservatory of Music. His published works include songs, chamber music, orchestra scores, choruses, ballet music an dopperas. He also has written many motion picture scores.

A Correction

The author of the story of the festival in Coblenz, Germany, which appeared on page 6 of the Nov. 1 issue of the Musical Courier, is Hylda R. Marks. Her name was incorrectly spelled as "Markes."

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NEW YORK CONCERTS

(*Continued from page* 17)

tribute preceding it. The Dittersdorf Qpartet in C major proved to be a sprightly opus from the early classical period, well interpreted. The Schubert "Trout" Quintet, with Messrs. Magaloff and Levine assisting, had an enlivening performance, one marked by interpretative agreement. R. M. K.

Nov. 15, 5.30 p.m.—The same organization in the fourth concert of its season, presented Irmgard Seefried, soprano, who regaled her capacity audience with a lieder program beautifully sung. Miss Seefried, ably assisted at the piano by Paul Ulanowsky, aroused her listeners to deserved outbursts of applause. She possesses the rare gift of establishing an intimate relationship between herself and the audience, providing vocal chamber music at its best. The soprano negotiated Bartok's difficult' atonal Dorfszenen (Village Scenes) with supreme vocal and dramatic command of action, and was rewarded by resounding cheers. A Mozart group placed first on the program began with An Chloe, followed by Ridente la calma, Das Kinderspiel, Abendempfindung, Die Verschweigung and other works. Ten impeccably sung Wolf lieder included Morgentau, Auf ein altes Bild, Begegnung. Der Knabe und das Immelein, and Ich Hab' in Penna. Encores were added to a recital of distinction. H. I. B.

Little Orchestra, Nov. 9, E.—Thomas Scherman and his Little Orchestra can always be counted on for fresh, invigorating programs, whether the music be of the fourth century or the fifth decade of the 20th. On this occasion, proceedings were enlivened by the first U. S. performance of a Concerto for Trumpet and Strings by the young English composer, John Addison; Bartok's polished Music for Strings, Percussion, Celesta; and the Falla's Master Peter's Puppet Show. The Bartok piece, precise and scintillant, was played with clear dictinction which integrated the tension and pattern of the music. Robert Nagel was the fine trumpet soloist for the Addison work. His tone was warmly fluent and resonantically expressive of contrasting moods.

In the delightful Falla opus, a serious young artist was the focus of interest—Master Barclay Hodges, all of 14 years old, using his clear boy soprano voice with accuracy and a real perception of interpretative values, sang the long, difficult solo part without score. Martial Singher, distinguished baritone, and Lawrence Avery, a tenor of good vocal timbre, joined in the appealing performance. Mr. Scherman conducted authoritatively and the Little Orchestra responded with brilliant and beautifully blended sound. M. C.

Janice Moudry, Nov. 10, E.—An opulent voice of lovely quality, pouring out well-rounded phrases with technical ease and musical sureness, this was one's impression of Miss Moudry's recital. Nothing she sang appeared to hold any hazards for her in delivery. From Handel, the dramatic Werther except to the difficult little Le Colibri of Chausson, it was a beautiful program, beautifully sung. The one question was whether or not Miss Moudry sacrificed the intangibles of audience-communication to perfection of vocalization, and whether she might have established a more climactic feeling of excitement. However, she sings with tonal wealth and can be commended also for admirable program building. William Hughes was the excellent accompanist. M. C.

Lee Cass, Nov. 11, A.—In his first major solo concert the young bass-baritone established himself as a recitalist of fine gifts and personality. The winner of the Naumburg Award disclosed in his lengthy, exacting program the attributes which have brought him swiftly into popular favor. His voice has a lovely cantabile line; it is of good quality and is used with technical skill and taste. Mr. Cass' artistry found particular scope in works by Lully, Mozart and Moussorgsky. Especially notable for interpretative contrasts in color and distinction of style were the lieder of Schubert, Hugo Wolf and Mahler. Contemporary songs concluded the list. Paul Ulanowsky was the accompanist. L. C.

Rosalyn Tureck, Nov. 11, E.—An all-Bach program which can assemble a large audience is a rarity these days. Rosalyn Tureck succeeded in bringing this to pass. A most attentive and devoted public warmly greeted the artist, whose mastery in the interpretation of Bach's music is well known. Miss Tureck has achieved an admirable variety of tonal colors which even attempts to change the sonorities of the piano into those of the harpsichord. Her left hand is completely independent, and thus able to project the most intricate details of the contrapuntal design. Five Preludes and Fugues from The Well-Tempered Clavier opened the list, all played with great clarity and plasticity. The English Suite in D minor was performed with all the repeats and therefore assumed lengthy proportions, but was done with such imaginativeness and finesse that it brought a just ovation to the artist. Four short works from the Anna Magdalena Buechlein and the Partita in C minor completed the program. In the Partita, Miss Tureck treated the piano as the contemporary instrument it is, and achieved some glorious sonorities. Many encores were added. H. W. L.

(*Continued on page* 30)

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NEW RECORDS IN REVIEW

By Jules Wolffers

It is a little early for "Best of the Year" selections, but we can sidestep 1953 entirely to call RCA Victor's release of Heifetz playing the *Chausson Poème* one of the finest recordings in our experience. Certainly it is the best performance of the Poème we have ever heard, on disks or off. The violinist combines deepest feeling and intense emotion with elegaic beauty of rare distinction. Not a single phrase is overdone or underdone, not the slightest trace of sentimentality mars the expression. Complete command of the instrument is used wholly in the service of the music without any display or ostentation. Each section small or large is perfectly done and the parts form an architectural entity that is a triumph of artistic planning. All the charm and beauty of the work is brought to full realization.

Nor is there anything in the accompaniment to detract from the performance. Izler Solomon, conducting the RCA Victor Symphony Orchestra, is with the soloist all the way.

Don't miss this 10 inch gem, which also gives you the Heifetz rendition of the Conus Concerto aided by the same orchestra and conductor.

Foreign vs. Domestic Recording

This issue being devoted to orchestras, one wishes that this might be the time and place to discuss the foreign versus domestic orchestra situation in the present recording field. To summarize in brief what is happening, it costs so much less to engage a foreign orchestra that releases by American orchestras are very much in the minority. Naturally, we want to keep right on hearing European orchestras, but at the same time we don't want to see our own orchestras forced out of the picture entirely. A way must be found to strike an even balance and this is the No. 1 problem facing the industry at this time. Co-operation from all parties concerned will change the picture from foreign *versus* domestic to foreign *with* domestic. There's plenty of room in the American market for *all* orchestras. As much as we would deplore any move to bar foreign imports, so do we at the same time deplore any lack of fair representation from our own fine ensembles.

This fortnight's crop of orchestral recordings available for review is typical of the situation. Mostly European with only a sprinkling of American disks (which may be partly an accident, owing to what this office has happened to receive for review).

In any event, only two other domestic entries are here, besides the Heifetz. Capitol's release of the *Shostakovich Concerto in C Minor* for Piano, Trumpet and Strings, with the *Hindemith The Four Temperaments* for Orchestra with Piano also provide a best—the best traversal of the Shostakovich we have heard thus far This music is mainly gay and light-hearted although the brief slow movement does add its moments of serious purpose. Victor Aller plays the piano part with dash and enthusiasm aided by the assertive trumpet of Mannie Klein and effective string background by the Concert Arts String Orchestra under the direction of Felix Slatkin.

After many repeated hearings of the Hindemith by various orchestras, live and recorded, we find the Temperaments wearing very well indeed. The present performance by Messrs. Slatkin and Aller does not say the last word but it is a good one nevertheless.

The final American ensemble to be heard this time is the Castle Hill Festival Orchestra under Maximiliam Pilzer supporting cellist Janos Starker in the *Mozart and Boccherini Concertos for Cello and Orchestra* issued by Period Records. It is a shame that the reproduction is not all it might be here because the soloist does a superb job with the winsome and ingratiating Boccherini. The Mozart is an interesting addition to the cello repertory. This work has been transcribed by Alexander Sandor Fischer for cello from the Mozart Horn Concerto No. 3 in E flat.

Stravinsky from Vienna

And now to welcome Transatlantic visitors. First from the city of Haydn, Mozart and Beethoven come some outstanding performances. For Vox, the Vienna Chamber Orchestra with Heinrich Hollreiser present extremely well-thought out interpretations of two Stravinsky Ballets—*Apollon Musagète* with the *Pulcinella Suite*. Stravinsky, who is nothing if not particular about the way his music ought to go, might object to sections of these renditions. But we must allow freedom for interpreters to re-examine works in the light of their own experiences. We found the performances well placed in the Stravinsky framework while at the same time showing marked individuality. Those who find middle and later Stravinsky hard going may find these two productions a delightful and extremely accessible surprise.

Vanguard offers quite a miscellany from the Vienna State Opera Orchestra. Franz Litschauer conducts two ballet suites, both expertly fashioned from earlier music by two contemporary composers. Bach supplies the English composer William Walton with liturgical music for *The Wise Virgins*. The suite is an expert orchestral reworking of the well-known excerpts. To this treatment no one could object, least of all Bach himself, who constantly was fond of doing the same sort of thing. The secular side is presented by the Scarlatti-Tommasini *The Good-Humored Ladies* which leaves us all in good humor indeed, particularly for the skillful use the Italian has made of five keyboard sonatas.

An American flavor is presented by the same orchestra and conductor with authentic interpretations of Copland's two smash hits, *Appalachian Spring* and *El Salon Mexico*—natural team-mates on the same disk and both well-performed.

And for some sheer unadulterated musical fun, Antol Paulik takes over the orchestra in *Polkas by Johann and Josef Strauss*.

From the same city, SPA Records give us the *Liszt Dante Symphony* by the Vienna Philharmonic Orchestra with the Vienna State Opera Orchestra Chorus conducted by F. Charles Adler. Granted the declamatory style of the period, the symphony is well worth hearing. The performance is well-poised and well-balanced but the recorded sound is not always as bright as it might be.

Some Disks from London

Our English cousins furnish us with some enjoyable disks too, particularly Fabienne Jacquinot's entrancing way with the early *Debussy Fantasie for Piano and Orchestra*. If ever a piece for piano and orchestra might be called a "woman's concerto," this Fantaisie is it; Miss Jacquinot makes the most of its ingratiating and sweet phrases. The

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Westminster Symphony Orchestra under Anatole Fistoulari supports the soloist with the requisite suavity. The reverse side of this M-G-M disk offers the same forces in the *Poulenc Aubade for Piano and 18 Solo Instruments*—good performance expended on the composer's penchant for exploiting the banal in contemporary terms.

Also for M-G-M the Royal Opera House Orchestra of London with John Hollingsworth conducting offers some lighter diversion with the *Humperdinck Suite from Hansel and Gretel* and the folk-flavored *Suite from Grieg's Sigurd Jorsalfar*. Grieg's *Two Elegaic Melodies* are added as a heart-throbby encore.

Finally, back to Victor with a re-issue of highlights from Handel's *Messiah* in the excellent performance Sir Thomas Beecham did some time back with the Royal Philharmonic Orchestra, the Luton Choral Society, and the singers Elsie Suddaby, soprano, Marjorie Thomas, contralto, Heddle Nash, tenor and Trevor Antony, bass. Not the least important virtue here is that one can actually distinguish the words—all choral societies please take notice!

Vienna Plans World Mozart Tour

In honor of the 200th anniversary of Mozart's birth in 1956, Vienna is organizing a Mozart Festival Opera Company and a Mozart Festival Orchestra, both of which will make a world tour lasting six months in that year, under the direction of Herbert von Karajan. Invitations have already been received from France, England, South Africa, Japan, Australia and South America, and others are expected, according to a report issued by the Austrian Information Service. The orchestra and opera company will consist of Austrians and artists from other countries. It is expected to produce Cosi Fan Tutte, Marriage of Figaro, and Abduction from the Seraglio. Organization of the world tour will be handled by Rudolf Gamsjager, general secretary of the Vienna Society of the Friends of Music.

Ruhl Sings Two Leads in Double Bill

WILMINGTON, DEL.—An assignment seldom undertaken by tenors is the singing of Turiddu and Canio in Cavalleria Rusticana and Pagliacci in a double bill. This feat was lately accomplished by Eddy Ruhl in a Wilmington production of the operatic "twins" conducted by Nicholas Resigno. Recently returned from two years of performances, broadcasts and recordings in Italy, the gifted young tenor characterized the betraying lover of the first score and the wronged husband of the second with clear, ringing voice and histrionic ease, which drew cheers and applause from the audience.

T. D.

Virgil Fox's Activities

After completing two LP recordings at Gloucester, Mass., on the John Hays Hammond organ, Virgil Fox went on a concert tour of New Jersey, Pennsylvania, Massachusetts, Ohio and Illinois. A highlight was the opening concert of the new chapel organ of the Gettysburg College in Pennsylvania. Mr. Fox designed the organ built by Austin Organs, Inc.

Besides his regular duties at The Riverside Church—including a complete oratorio performance every Sunday afternoon—Virgil Fox will do more recording for RCA Victor in December and January and concertize in Maryland and Pennsylvania.

Sandor Returning in Recital

Gyorgy Sandor, who after a hiatus of three years will give a Carnegie Hall recital on Dec. 9, recently returned from a tour of Costa Rica. There the artist played with the orchestra the Emperor Concerto under the baton of Josef Wagner, in a Beethoven Festival program. The concert, repeated for the students of the University, brought the biggest box-office receipts in the history of San Jose. Mr. Sandor was requested to give a recital three days later, before a sold-out house, and a second one took place before an overflow audience. This was the fifth visit of the artist to Costa Rica, and he was immediately invited for return engagements.

During his Carnegie Hall program, Mr. Sandor will play his own transcriptions of Bartok's Intermezzo Interrotto from the late master's Concerto for Orchestra and the local premiere of Howard Swanson's scherzo Cuckoo, which he played all over South America and Australia and on his tours across this country. The classical items of his program will be Beethoven's Sonata in A flat major, op. 110, and Schumann's Etudes Symphoniques.

Dr. and Mrs. Dounis in London

Dr. D. C. Dounis and Mrs. Dounis are opening their studio in London on Dec. 2, presenting their master lessons for professional instrumentalists and singers, performers and teachers. They will return to New York from the British capital after the first of the year, and resume teaching here on Jan. 15.

NEWS IN BRIEF

Margaret Stern, pianist, has just completed a tour of cities of Florida, Alabama and Georgia.

Leon Fleisher, American pianist, winner of first prize in the 1952 Queen Elizabeth of Belgium International Competition, returned by air to this country on Nov. 14 for a tour, after a long series of European concert engagements.

The Northwest Sinfonietta, composed of members of the Minneapolis Symphony, opened its tenth annual tour in smaller towns of the upper Midwest, holding clinics for local music students during their visit. . . . Eugene Goossens conducted several performances of Die Walkuere at the State Conservatorium of New South Wales. . . .

Leonard Warren, baritone of the Metropolitan Opera, is scheduled to make his European debut in December at La Scala, Milan, singing Rigoletto. He has been engaged for six performances of this role and five of Iago in Verdi's Otello before returning to America in January to resume his Metropolitan Opera engagements.

Salvatore Baccaloni, buffo-bass of the Metropolitan Opera, flew to Mexico recently for performances in Don Pasquale and Barber of Seville. Mr. Baccaloni was also heard in the autumn season of the San Francisco Opera.

L. Wolfe Gilbert has been elected to the board of directors of the American Society of Composers, Authors and Publishers, to fill the unexpired term of the late Fred A. Ahlert.

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NEW YORK CONCERTS

(*Continued from page 27*)

Rolande Maxwell Young, Nov. 13, E.—Miss Young should be complimented for a program of taste and unity. She began with two Preludes and Fugues in F major and F minor from Bach's Well Tempered Clavier, Part II, performed with colorful imagination and romantic feeling. Twelve Variations in A major (on a Russian Dance tune from the ballet Das Waldmaedchen) by Beethoven followed. This rarely heard piece is interesting in the irregularity of its musical periods, sustained all through the variations, and was played with charm and technical adroitness. Grieg's Holberg Suite closed the first program half; the pianist gave a romantic conception, though sometimes endangering the balance of sound by letting the left hand overpower the right hand figuration.

The second half opened with Ernst Krenek's Sonata II, op. 59. In this highly romantic work, written in the middle twenties, Krenek is undoubtedly influenced by Brahms and Reger, and harmonically by Schreker. It is an effective, well constructed and excellently designed score, and Miss Young played it with understanding and dexterity. As interpreter of her own composition, Little Acorns, she proved her creative talent was influenced by impressionism and Debussy, to whom later she paid homage with his La Soirée dans Grenade. Rachmaninoff's Prelude in E flat major closed this group. The concert ended with compositions by Brahms and Chopin and encores requested by the cordial audience. H. W. L.

Harold Cone, Nov. 15, A.—A piano program of interesting music was played with rather limited variety of expression and a great deal of physical power. The selections were well chosen, beginning with a clearly defined Toccata and Fugue by Frescobaldi, arranged by Respighi, which established a mood of vigorous intensity that prevailed throughout the program. Mendelssohn's Variations Sérieuses were played with technical brilliance. Aaron Copland's Piano Variations (1930) were closest to the interpretative style of the artist in their percussive character. Chopin's 24 Preludes made up the second half. An interested audience gave cordial applause. B. C.

Leonard Eisner, Nov. 15, E.—From a pianistic point of view, Mr. Eisner with his program (which heaped Pelion upon Ossa as far as technical difficulties are concerned) proved convincingly that he is one of the strongest pianistic talents heard hereabouts of late. He masters the technical aspects of his art as exhibited by his playing of the Toccata and Fugue in D minor by Bach-Taussig (though a rather tasteless and unfaithful transcription); Beethoven's Ten Variations on La Stessa, la Stessissima by Salieri; and MacDowell's Fourth Sonata ("Keltic"), a dated if effective showpiece. The second half Mr. Eisner devoted to Moussorgsky's Pictures at an Exhibition. All through the evening he exhibited fascinating technical acumen; brilliance was the keynote of his playing. Less evident in his intepretations were emotional immersion and musical perception. If the young artist succeeds in co-ordinating his interpretative with his mechanical talent, the ranks of American pianists will be enriched with an unusual player. H. W. L.

Alfred and Herbert Teltschik, Nov. 17, E.—These gifted brothers proved at their initial New York appearance a duo-piano team of distinction in a varied program. There was a tendency to hardness of tone production in bravura passages at times, but there was excellent ensemble playing by the pair, *en rapport* spiritually and musically.

Two "first" hearings were listed, Robert Marvel's Sonata, and Thomas Beversdorf's Toccata. Neither is highly distinctive music. The *pièce de résistance* was Saint-Saens' Variations on a Theme by Beethoven, given a large-scale reading that evoked a few cheers. Bach's Toccata and Fugue in D minor, in organ-like tonal volume, opened the program impressively. Rachmaninoff's melodic Suite No. 2, op. 17, and selections from Masquerade Suite by Khachaturian-Teltschik provided another exhibition of pianistic skill. Vittorio Rieti's Waltz was an enjoyable number. Encores were added. H. I. B.

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Up and Down the Guild Keyboard

By Grace White

Steinway Hall was packed at a recent Piano Teachers Congress meeting for what the members called the "best program in several years," when Luisa Stojowski talked on Chopin Mazurkas: their Style and Interpretation and illustrated it by playing several examples. Ann Chenee, president, then introduced the panel which held a lively discussion on The Value of Music Teachers' Organizations.

Announcement comes from North Carolina that Robert Carter, always popular as a Guild adjudicator, has been elected president of the State Music Educators Association. Mr. Carter is Professor of Piano at East Carolina College in Greenville.

Taking part in the Pennsylvania M.T.A. convention were many Guild members: Stanley Sprenger was general chairman; Dr. Carl Wiesemann, Arthur Hice and Elizabeth Pommer Shields were all speakers and members from throughout Pennsylvania were present.

Maier's Engagements

Guy Maier will conduct a workshop in Santa Monica, Cal., starting Dec. 28, after classes at the University of Texas in Austin and in New Orleans.

Leo Podolsky is conducting his regular work at the Sherwood School of Music in Chicago, plus bi-weekly visits to Detroit, Fort Wayne, South Bend, and Notre Dame, Ind. In a two-week tour he is scheduled to visit Paducah, Port Arthur, Beaumont, Dallas, Amarillo and Muskogee.

For the second time 6,000 children gathered at the San Antonio Auditorium to hear Dorothy White. Whether the proverbial pin dropped is not recounted, but people present said it could have been heard. Clarksburg, W. Va., is the newest place to put on Fun with Music.

Margaret Mae Wagner, 16-year-old pianist, gave a recital at Valley College Auditorium sponsored by San Bernardino branch of the California MTA. The Women's Clubs of three California towns booked her; the Business and Professional Women's Club of Colton, and Musicians Club of Pomona have all given her professional dates. Miss Wagner has been a pupil of Patricia Gestram for six years. She also plays the viola at school and won a prize in painting.

In Belleville, N. J., there is a group which sponsors a series called Music to Enjoy. They present a well known artist and a young person under 18. Peter DeVeto, 10-year-old pupil of Russell Lanning, won first place in competition with high-schoolers from all over New Jersey for this appearance.

Chester Barris gave a faculty recital at Ohio Wesleyan University.

Louise Knight in Albany says her piano students at the Academy of the Sacred Heart come from the United States, Spain, Mexico, Cuba, Poland, Colombia, Venezuela, Puerto Rico, but they have all learned from books published in America.

Recording Festival Deadline

January 10 is the deadline for mailing recordings for the International Recording Festival sponsored by the Guild, with prizes totaling $20,000.

Clarence Adler is giving a course of informal musical programs and talks for club women. The course, attended by capacity audiences, is running alternate trips in New York and Philadelphia.

Pupils of Dr. Adler are playing in many places. Betty Smith is soloist with Orchard Park Symphony (near Buffalo), Dec. 13. Barbara Caristi gives a recital for Rockland County Cancer Fund this month. Allen Brown won the Concert Artists Guild award and will play at Steinway Hall in February and is giving a recital on Dec. 10 at Howard University. Dr. Adler himself will have a brief vacation at Boca Raton in Florida.

OPEN LETTER TO GUILD MEMBERS

Dear Colleagues:

Under the direction of Dr. Marcelline Giroir of Pine Bluff, a feature of the afternoon of Nov. 6 was a meeting of Guild members at the annual convention of the Arkansas Music Teachers Association at Little Rock. I was asked to tell The Guild Story.

On Dec. 5, Hardin-Simmons University, birthplace of the Guild and National Piano Playing Auditions, will honor the founders with a special program for piano teachers at the University, featuring the Guild's history and projects.

Enrollments are being received daily in the 1954 International Piano Recording Festival, in which more than $20,000 in medals and cash prizes will be distributed to the most outstanding student and teacher entrants. The deadline for entry has been extended to Dec. 15.

The Petition to School Superintendents sent to Guild members requesting that they have their patrons sign and mail it to school heads from coast to coast (in a concerted effort to have music students excused from school during school hours to take their lessons under private teachers) has had a grateful nationwide reception.

How time flies! In less than a month after this letter reaches you, the season for enrolling your pupils in the 1954 National Piano Playing Auditions (the 25th annual event since 1929) will be at hand. But before this comes Christmas, which we hope will be your merriest, followed by your happiest New Year. Sincerely yours,

IRL ALLISON.

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MAURINE STUART is on a tour of five Western States, playing twenty solo recitals in thirty days. She holds a Guild Artist Diploma.

Anent "Play-by-Color" Books

To the Musical Courier:

Thank you for the item about the Play-by-Color piano books which appeared in the issue of Oct. 15 in Reviews of New Music. It's a fine write-up, but I'm sorry about that part that reads, "In all of these, only the top line of the tune is given."

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Musicians Club Resumes

Theodor Uppman, young California baritone who will sing Pelleas in his debut at the Metropolitan Opera, and Lolita Cabrera Gainsborg, Bolivian-American pianist, were the featured artists at the season's first concert of the Musicians Club of New York in the Persian Room of the Hotel Plaza on Nov. 8. The meeting was the first since the death of Frank La Forge, former president. Vice President Joseph Matthieu presided, and the new program committee was made up of Dr. Merle Montgomery, Mrs. Robert A. Eakin, Charles Haubiel and Helen Havener.

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BERNICE FROST SAYS...

PREPARING FOR EACH LESSON

Recently the writer was engaged by a music school to visit the studios of the piano faculty and observe each instructor during several hours of actual teaching. It was an enlightening as well as inspiring experience, as the teachers are good musicians, well schooled and progressively alert.

The purpose of this visit and others planned for the future is to obtain an overall picture of the piano work, including the reactions of the pupils. Monthly open forums provide opportunity for free exchange of ideas and plans.

The teachers are perfectly free in their work. They are asked, when joining the faculty, to conform to three requests: first, all materials used must be good music; second, teaching procedures must be up-to-date; third, no pupil, no matter how talented, is to be pushed in matters of progress and recital performances.

The schedules are full, but there is an air of complete relaxation and ease. Most of the students are under sixteen years of age. Each came to the lesson with an attitude of eagerness.

Indefinite Beginnings Bad

There was only one serious suggestion to be offered. In the case of several teachers there seemed to be a lack of preparation for the individual lesson. This was not actually so, but only appeared so as these instructors were somewhat indefinite in beginning the lesson, and in several cases, the pupils were asked "what they were to play." While the question was perhaps partly a matter of approaching the lesson informally, it gave a wrong impression.

It may seem impossible to expect anyone to remember in detail ten to twelve, or more, lesson assignments daily. However, all that is needed is a slight reminder of the previous lesson, and each pupil's work will come clearly to mind.

For such a reminder, the writer has found the use of a loose-leaf notebook —for both teacher and pupil—an indispensable part of every lesson. With a sheet of carbon paper, two copies of BRIEF lesson outlines are easily and quickly made during the lesson—one for the pupil and one for the teacher's notebook. Thus at the beginning of the day or half day a quick review for each coming lesson is available.

There are, however, some factors to be avoided—as is shown by the following letter.

Keeping Lesson Outlines Brief

I have for many years been using notebooks for each pupil. It has proved a useful means of outlining the lesson and points to be stressed. But during the past season I found that the pupils—teen-agers especially—did not even open their notebooks and often forgot to bring them to the lesson. Should I stop using these notebooks, and is there any suggestion for something to take their place? M. E., *Tex.*

Continue using the notebooks and requesting pupils to bring them to the lesson. Perhaps you have been making too many notations for every lesson. Try placing two or three lines only for each, and have these well spaced and in clear writing. Often the pupil is confused by seeing too much to read, and thus gives up using the notebook altogether. Have your own notes for all pupils, as suggested above.

Reading and Ear Playing

How can one best teach reading of notation when the pupil has been playing for some time by ear? This high school pupil becomes discouraged because her reading is so slow that she hears no music, as she says. She plays by ear both popular and classical music with interesting harmonies—not always correct—but her sense of rhythm, dynamics and phrasing makes for a musical rendition pleasing to listeners. I. S., N. Y.

This is indeed a trying experience for any pupil so gifted. Not only do the simple reading materials sound unlike music to the student, but after having once performed each number she can play it by ear, and it thus loses reading value.

If you can use a silent keyboard with movable keys, it will help; also try much duet playing and memorizing very easy solos away from the piano. There must be willingness to progress slowly for a period of at least two years.

MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

PLAY TIME, ed. by May L. Etts, 50c. A collection of ten pieces for beginners, with both large printing for the notes and words added to the tunes to interest pupils. The pieces, by experienced writers in this field, show a range of material. FOLKSONGS AND DANCES, arr. by Cecily Lambert, 50c. Familiar song and dance tunes are nicely arranged for a grade 2 player, with the words of the songs added so that they can be sung as well as played. 16 in all. CLASSICS AS DUETS, trans by Marion Bauer, 50c. These seven duets should be profitably used in lessons, as they serve as "explanations" of pieces most pupils use in grade 2. The pieces are arranged without addition or subtraction of notes from the original, and provide a means of carefully examining the structure of the piece. The pupil may play either part, and thus work out problems easily. WHEN THE NIGHT BEGINS and THE SERGEANT MAJOR, by Michael Brodsky, 35c each. Little pieces for beginners which are easy enough to be learned without undue effort yet sound effectively "hard." Words are provided to each. FROM A STORY BOOK, by Andor Foldes and LITTLE PRELUDE, by Leo Kraft, 40c each. These are songful and melodious, and encourage the player to think of long continuous phrases and legato touch. Of nice musical effect, although only grade 2. Other new titles of pieces for grade 2 which are more than useful: SHADOWS and AT THE BALLET, by Stephen Park, 40c each; EXPLORING IN THE ATTIC and DINOSAURS, by Elizabeth E. Rogers, HOP ALONG, MY LITTLE FROGGIE, by Margaret Wigham, and RIVER SONG, by Sarah Louise Dittenhaver, 35c each. Heritage Music Publications, Inc., N. Y.

SPACE PATROL and OTTO, THE CLOWN, by Jean Reynolds Davis, 35c. The grade 2 pieces create a sense of precision in their marchlike rhythms. WALTZ, by Joseph Roff, 35c. A sadness pervades this melody as it sings its phrases, and the young player can make it personally expressive. Grade 2. OLD RANGER, SUBWAY RIDE and THE SKYSCRAPER, by A. Louis Scarmolin, 35c. All with words and for grade 1, the last two are from a suite describing New York. SEE AND GEE, by M. Wigham, A BROWNIE DANCES, by W. Scher, AT THE ZOO, by L. E. Stairs and THE SCHOOL BELL, by A. Robinson, 35c. Again attractive pieces for grade 1, the last two with words. Theodore Presser Co., Bryn Mawr, Pa.

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Lola Fletcher Singers Appear

Miles Nekolny, baritone, was chosen by the Illinois Opera Guild to receive this year's award for study in New York, where after a concert tour through the south, he has taken up residence, to study intensively for opera.

Miss Fletcher was well represented in this year's Chicagoland Music Festival. Trudi Tache, judged the best woman singer, has been her pupil, and Jan Rodriquez, mezzo, and Alan Rogers, tenor, each won their respective Cook County divisions. Miss Rodriquez recently won the contest sponsored by the Crescendo Music Club.

Appearing in Grant Park concerts this season, were Dorothy Cothran as Violetta and Miles Nekolny as Germont in Traviata; and Evelyn Reynolds, as Ludmilla, Mr. Nekolny as Krushina, and Blanche Lewis, as Hata, in The Bartered Bride. Audrey Paul sang the role of Mercedes, and was the alternate Carmen at Highland Park's Music Theatre this season, and The Festival Four Quartet-Jean Hayden, Evelyn Reynolds, Alan Keller and Frank Rickert - appeared recently with the Rockford Symphony Orchestra.

Fred Trull Studio Notes

Among the singers from the Fred Trull studios, of Chicago, making professional appearances are Alodia Diciute, star of the Lithuanian State's Grand Opera, who was presented in concert by the Lithuanian Society of Chicago, Oct. 18, and who sang for the Chicago Municipal Arts League at the Art Institute recently; Arluster Musgrove, contralto, who sang recitals within the month in Norfolk, Va., and in the Municipal Auditorium at Oklahoma City; Paul Carlton, whose extensive tour of southeastern seaboard states, the southern states, and Texas, has just ended; Estelle Sloan, of stage, screen and TV, who made two appearances in the Civic Opera House Oct. 12-13; Millicent McConachy who sang Kundry in Parsifal and Antonia in Tales of Hoffmann with the University of Indiana Opera Workshop; Robert Bensing and Katherine Blum, who appeared as Germont and Violetta in a concert performance of Traviata at Pierre Monteux's camp, Bar Harbor, Me., last summer; Isabel Motikitis, presented in recital in Ontario, early in October. Others are Katherine Moffat, second place winner in Chicago Tribune Festivals Cook County Preliminaries; George and Carol Stover, now touring the midwest fall fairs; Frank Pennig, baritone, Captain of the White Guards, and Tom Morgan, first tenor, booked for programs in Chicago, Minnesota, Indiana (University of Indiana Auditorium), Ohio, Michigan, Missouri, Wisconsin and Colorado; and Dennis and Darlene Kelley, continuing their engagement at the Conrad Hilton's Boulevard Room. Active in Chicago churches are Joan Mengedoht (Fourth Presbyterian), who toured southern Europe recently and sang a program aboard ship on her return; and Richard Stadelmann, at Sholem Temple.

LEROY and ALMA LAND BARTHOLOMEW, tenor and pianist, whose studio in Glendale, Cal., has trained many young artists, including winners of the Glendale Symphony Auditions and the Los Angeles County Music Festivals. Mr. Bartholomew is president of NATS, Los Angeles Chapter, Southern California area. Both Mr. and Mrs. Bartholomew were graduated from the Wisconsin Conservatory of Music and the Chicago Musical College; at the latter, Mr. Bartholomew studied conducting and his wife piano under Dr. Rudolph Ganz. Among other teachers of Mrs. Bartholomew was Ethel Leginska. The tenor, a former leading artist of the Milwaukee Municipal Opera, preceded his West Coast residence with service on the faculty of the Wisconsin Conservatory; for 20 years he has been soloist in prominent churches, and has appeared in radio, oratorio, light opera and concerts. Mrs. Bartholomew's achievements include the presentation in 1943 of the West Coast premiere of the First MacDowell Concerto, also many recital and radio appearances.

SCHOOL NOTES

Jules Wolffers has been made Chairman of the Department of Applied Music at the Boston University College of Music. . . . Clifford Snyder, baritone, student of Dolf Swing, gave a recital at the Juilliard School of Music on Oct. 27, with Sigrid Ecklof Swing at the piano. . . . Gary Hamburg, mezzo-soprano, pupil of Prof. Max Klein, will go to Austria on a Fulbright Scholarship. . . . Legends of the Southern Appalachian Mountains, ballads and folk dances, provide the background for Paul Green's new symphonic drama commissioned to celebrate the 100th anniversary in 1955 of Berea College, Berea, Ky. . . . A concert of sacred and secular music from the 15th and 16th centuries was featured at the fall meeting of the midwest chapter of the American Musicological Society, Nov. 14 and 15, at the music school of Northwestern University. . . . The Academy of the noted Salzburg Mozarteum is organizing an international orchestra composed of students from France, Italy, Switzerland, Luxembourg, Denmark and Austria, which will perform in July and August under the direction of Igor Markevitch. . . . George Hurst, conductor of the Peabody Conservatory Orchestra and the York Symphony, has been invited to lead the CBC Orchestra as guest in a trans-Canada broadcast, Dec. 28, the program including his own Sinfonia in D. . . . Suzanne Bloch, lutenist, singer to the lute, player of virginals and recorders, on Dec. 13 opens a new series of concerts for children at the New York College of Music. . . . The Barnard College Club will present the Norfleet Trio in a benefit concert at Norfleet School, Dec. 6.

The Mannes College of Music has made two changes in the December concert calendar of that school. The program by Roman Totenberg, violinist, and a chamber ensemble for the benefit of the college's scholarship fund, has been moved from Dec. 14 to Dec. 18; the concert originally planned for the latter date, a violin recital by Nina Beverts with Rosalie Marshall at the piano, will instead take place on Dec. 14.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. Rudolf Serkin, pianist, CH, E; Georgia Laster, soprano, TH, A; Barbara Custance, pianist, TH, E; Winifred Cecil and Gibner King in "Joy in Singing," CFCH, 5:30 p.m.

Dec. 2. Boston Symphony, CH, E; Herman Godes, pianist, TH, E; French Opera Guild, Carl Fischer Sky Room, E.

Dec. 3. New York Philharmonic-Symphony, CH, E; Nicanor Zabaleta, harpist, TH, E.

Dec. 4. New York Philharmonic-Symphony, CH, A; Bell Symphony, CH, E; Kurt Woess and String Ensemble of N. Y. Philharmonic, CRH, E; Fanny Davis, pianist, CFCH, E.

Dec. 5. Boston Symphony, CH, A; New York Philharmonic-Symphony, E; Claudio Arrau, pianist, TH, A; Edwine Behre, pianist, benefit concert, CRH, E.

Dec. 6. New York Philharmonic-Symphony Society, CH, A; David Wayenberg, pianist, TH, A; Concert Society of New York (Quartetto Italiano), TH, 5:30 p.m.; Adele Addison, soprano, TH, E; Peter Mankouski, benefit concert, CRH, A; Thomas A. Chadbourne, opera in concert form, CRH, 5:30 p.m.; Mary Hesterberg, soprano, CRH, E; Collegium Musicum, CFCH, 5:30 p.m.

Dec. 7. Musicians Guild, TH, E.

Dec. 8fl Philadelphia Orchestra, CH, E; Larry Adler, harmonica player, TH, E; Winifred Cecil and Gibner King in "Joy in Singing," CFCH, 5:30 p.m.

Dec. 9. Gyorgy Sandor, pianist, CH, E; Bach Aria Group, TH, E.

Dec. 10. New York Philharmonic-Symphony, CH, E; Mieczyslaw Horszowski, pianist, TH, E.

Dec. 11. New York Philharmonic-Symphony, CH, A; New York University Glee Club and Radcliffe Choral Society, TH, E; Pepe Aguilar, baritone, CRH, E; Gramercy Boys Club Chorale, CFCH.

Dec. 12. New York Philharmonic-Symphony, CH, E; Claudio Arrau, pianist, TH, A; YKUF annual concert, TH, E; International Music Lovers Guild, CRH, E; Ruth Gilbert, voice recital, Carl Fischer Sky Room, E.

Dec. 13. Guard Republican Band of Paris, CH, E; Vienna Academy Chorus, TH, A; Concert Society of New York (Virtuosi di Roma), TH, 5:20 p.m.; Dr. Harold Linsky, tenor, TH, E; Ettore Ponno, tenor, CRH, E; Manhattan Opera Guild, CFCH, 5:30 p.m.

Dec. 14. Nathan Milstein, violinist, CH, E; Little Orchestra Society (Ethel Bartlett and Rae Robertson, duo-pianists, Thomas Scherman conducting), TH, E.

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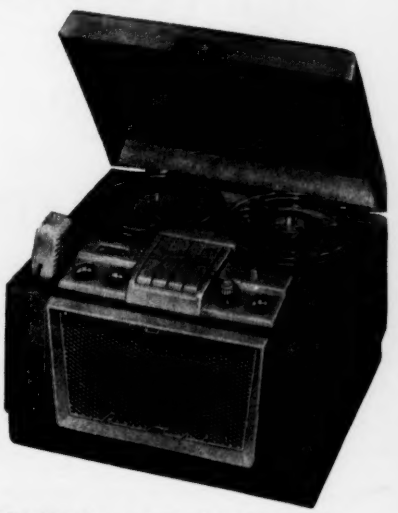

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